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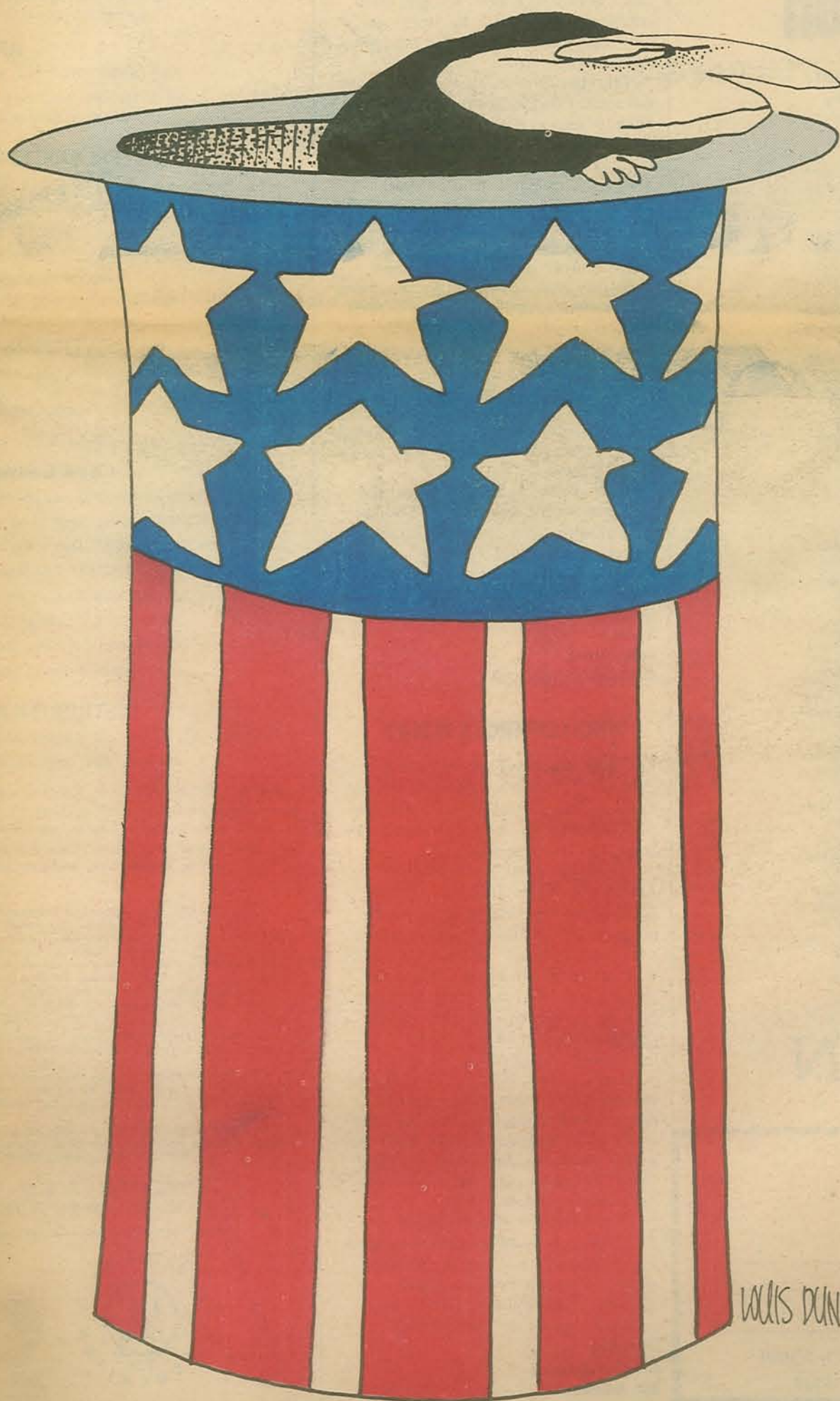
BAY GUARDIAN

SINCE 1966. THE LARGEST CIRCULATION ALTERNATIVE NEWSPAPER WEST OF THE HUDSON. MAY 3 THROUGH MAY 16, 1975. VOL. 9 NO. 14.

C.I.A. DIARY

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THE SAN FRANCISCO
**BAY
GUARDIAN**

*"It is a newspaper's duty to
print the news and raise hell."*

(Wilbur F. Storey: Statement of the
aims of the Chicago Times, 1861)

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May 3 through May 16, 1975

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FBI PROBES FBI

This is in reply to your letter of March 15, 1975, concerning Mr. David Bronson and allegations made by Mr. Bronson against personnel of the San Francisco Police Department and the Federal Bureau of Investigation [see "The man who burglarized the Downtown Peace Coalition," by Bob Levering, Guardian, 2/22/75].

Mr. Bronson's allegation that he engaged in political burglaries for the San Francisco Police Department and the Federal Bureau of Investigation has been investigated and found to be without merit. Under the circumstances revealed during the investigation it is the judgment of this office that disclosure of the contents of the investigative file could constitute an unwarranted intrusion on the

privacy of individuals who provided information to the authorities. Accordingly, no disclosure of the investigative file can be made.

J. Stanley Pottinger,
Assistant Attorney General
Civil Rights Division,
US Department of Justice
Washington, DC

Editor's Note: This is another example of the absurdity of the police or FBI investigating themselves. The Justice Department finds Bronson's allegations "without merit," but not one of the corroborating witnesses outside the SFPD or the FBI whom we interviewed during our two-month investigation had been contacted by the FBI. We can only wonder who the "individuals" are whose privacy the Justice Department is so con-

cerned about protecting. This latest bureaucratic brush-off underscores the need for an independent investigation of Bronson's charges.

SEXISM WARPS

I was very interested to see Eric Mann's review of *Out of the Whale* [Guardian, 3/8/75]. Some of his remarks were helpful since a writer learns most from constructive criticism, but there were also some distortions. First, he says that I describe Tim Leary and Eldridge Cleaver as egomaniacs. It is in fact Stew Albert, who was also in Algiers, who calls them egomaniacs and not I. A major point I tried to make is that the Yippies and Yippie politics did not belong in Algiers or in the Third World, and that it was wrong to try to impose them. It wasn't egotism which sent me to Algiers but a mistaken view that counterculture politics and life-style should be international. Later, I came to understand the narrowness of this position. Also, many Sixties radicals traveled abroad; sometimes it was elite "jet setting" as Eric says, but it was also often part of antiwar activity. In Algiers our meetings with the Vietnamese were genuinely internationalist. . . .

Eric goes on to say that he hopes I am not arguing that sexism is as equally crippling for men as it is for women. I don't think sexism is equally crippling for men, but I do believe that sexism warps men. The macho male is a distorted male: macho imprisons him. Both men and women, it seems to me, can only be liberated when sexism is ended. Men can only be free, can attain dignity and humanity when they cease oppressing women, when they stop being oppressors in all respects.

Jonah Raskin
Mexico City

GOOD WORK

Thanks for your endorsement during the recent campaign. I am sure it was a factor in our success.

I would also like to compliment the Guardian for the best in-depth coverage of the campaign by anyone. Your reporters obviously did the spade work essential to good reporting—interviewing many community leaders instead of merely regurgitating candidates' news releases.

John Sutter
Oakland City Council

WHO CONTROLS KQED?

I am glad to see coverage and advocacy regarding KQED, but let's separate the real issues—viewer control and an ineffective board of directors—from a phony concern about "corporate sponsorship."

Corporations like Xerox, Bank of America, Mobil Oil, IBM, etc., which fund much of the intelligent, well-done programming on PBS nationally, deserve both the "on the air" and FOCUS credits. We tolerate advertising on commercial stations to support programming; these firms get little direct benefit from their grants to PBS, but we the viewers reap handsomely from the programming.

A similar case can be made for on-the-air credits for support during the KQED Auction fund raising activities. Let's give credit and recognition to those which fund KQED operations. Just as the Guardian needs "sponsors" (advertisers) to sustain its existence, so does KQED.

The real issue is who effectively controls KQED. A board which is not responsive to intelligent needs of the membership needs reform. Promoting such a sense of responsibility is certainly an appropriate task for the "hell raising" Guardian.

E. Howard Green
San Anselmo

WE'RE THE BIGGEST WEST OF THE HUDSON

The Guardian is now officially the second-largest circulation alternative newspaper in the country (after the Village Voice, New York City).

▷ **23,251** Our average audited paid circulation per issue for the six-month period of July-December 1974. Determined by ABC Audit.

▷ **88,354** Our average total readership per issue for the same six-month period. ABC Audit figure, multiplied by pass-along readership figure of 3.8, as determined by our readership survey conducted by Pacific Research Group, Inc., 11/2/74.

▷ **25,538** Our circulation for the issue of 12/14/74. Determined by ABC Audit.

▷ **97,044** Our total readership for the issue of 12/14/74. ABC Audit/readership survey.

▷ **25,910** Our most recent circulation figure. Subject to ABC audit in June 1975. Paid subscription: 12,803. Newsstand/rack sales: 13,107.

▷ **98,458** Our most recent readership figure (1/25/75).

▷ **36,500** Our current press run (5/3/75).

▷ **136,800** Our total readership, based on pass-along readership of 3.8 readers per issue. All but 500 copies of all those returned are selectively distributed within two weeks after each issue.

ABC Audit: The Audit Bureau of Circulations is a self-regulatory association of more than 4000 advertisers, advertising agencies and publishers. It is recognized as the bureau of standards for the print media industry. As a member of ABC, our circulation records and practices are subject to the scrutiny of regular field audits and the discipline of ABC standards.

Conclusion: *The Guardian is now the second-largest paid circulation local newspaper in San Francisco (after the Examiner/Chronicle).
*The Guardian is the largest paid circulation local alternative newspaper in the West.
*The Guardian is the second largest local alternative newspaper in the country (after the Village Voice, New York City).
*The Guardian is one of the fastest-growing paid circulation newspapers in the country (with a 1974 increase of 76% in mail subscriptions, a 58% increase in monthly newsrack sales and a 225% increase in retail outlet sales).



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EDITORIAL

Yerba Buena Why won't City Hall put this chunk of Manhattan to a vote of the people?

We can only speculate what combination of good intentions, political shrewdness, intimidation and just plain weariness made Alvin Duskin finally move to end his lawsuit against Yerba Buena Center. What is clear is that the city's tight-fisted response to Duskin's three righteous demands all but assures that someone else will pick up his legal battle against the city.

"I was asking the city to take a giant moral step," Duskin told the Guardian. "By refusing to accept the proposal, by nickel-and-diming everyone, they've destroyed the moral position I was asking for. I gave the city a chance to avoid another lawsuit. They haven't taken steps to avoid that possibility."

At least three groups of taxpayers have already indicated they may take up the legal fight against Yerba Buena. The legal point is crucial: California law requires a two-thirds vote of the people to approve bond issues which involve the city in pledging its full financial credit. The SF Redevelopment Agency and the city are trying to avoid a vote through a complicated financing arrangement involving "lease revenue bonds." The catch: there's no ceiling on the amount of money SF may be legally bound to pay for the YBC bonds. So the bonds are, in effect, general obligation bonds, and anyone who sues to force an election has a strong public interest case.

The whole Yerba Buena project is a crucial element of the plan to Manhattanize San Francisco: it is the Market Street "breakthrough" and the big wedge to open up a new section of the city to high-rise development. But the worst single part of the YBC plan is the "public facilities": the convention hall, parking garage, heating plant and pedestrian concourse for which the city has pledged at least half a billion dollars.

YBC boosters insist the "public" part must be built, and they raise three phony economic arguments to prove their case: the facilities will draw huge throngs of new tourists here, the city's tax base will be broadened, and YBC will sprinkle a bounty of jobs on us all. Let's look at the facts.

Three conventions a day?

"To accurately project the actual activity in the [public] facilities, it would be necessary to conduct an in-depth national study on the influences which affect convention and sports arena business. . . . Adequate research in this area is not available." Environmental Impact Statement for Yerba Buena Center

The jewel in Redevelopment's YBC setting is an underground exhibit hall which, at 330,000 square feet, would be the fifth largest such hall in the country. This Taj Mahal for tourists is supposed to draw yearly hordes of new convention delegates to SF. But will it bring enough business to justify a half billion dollars of public spending?

Hardly. Most convention business for the new hall would just be siphoned off from Brooks Hall, the city's present convention center. The Arthur D. Little report on YBC notes that "a significant portion of the conventions and shows activity which will utilize Yerba Buena. . . could have utilized the existing Brooks Hall facility." We're still paying off \$8 million worth of bonds passed in 1960 to modernize Brooks Hall, which loses several hundred thousand dollars a year. By drawing away business from that hall, we'll just compound the loss to the city treasury. No matter how you slice it, we'll be losing money on two halls.

Redevelopment's figures on alleged new convention trade are quite deceptive. Although the number of convention delegates visiting the city actually declined for three separate years during the 1960s, RDA predicts an annual increase in the number of delegates visiting SF once YBC is built. By 1990, according to Redevelopment's Environmental Impact Statement, 999,222 convention delegates will stream into the city each year.

The absurdity is made clear by dividing that number of delegates by an average convention size of 800 delegates (their figures, EIS, p. 162). The result? We'll be hosting 1250 conventions a year—more than three a day—in 1990! Such

ities. YBC's backers claim the project will "broaden the tax base" and lighten the load on the rest of us. Baloney. All the new property tax income from YBC's private sector is going to pay off the public bonds. All revenues from the parking garage get socked into the bonds as well. And \$40 million of the hotel tax—which, let us recall, was not created to fund Yerba Buena Center—flows away from the general fund and sorely needed projects like health and neighborhood centers to pay off the exhibit hall.

And what about the hidden costs of YBC? No one has totaled the price of increased municipal services—police, firefighters, street cleaning and repair—for

Whatever the figure, the vast majority of permanent jobs are slated to be office jobs in the new highrise hives and will continue to go to the people who hold such jobs now—white, middle-class commuters. The EIS itself says only 26% of these jobs will go to San Franciscans. And despite Duskin's demand that a majority of all new YBC jobs go to city residents, the new settlement agreement covers only construction jobs. As for new permanent jobs for minorities, Robert Sullivan of the Convention and Visitors' Bureau has made clear what kind of permanent jobs YBC boosters plan for Third World people. He told a Supervisor's committee April 23 that hotels "would always need maids, someone to make beds. Jobs with dignity."

Nobody denies the need for full employment. But \$560 million can buy lots more jobs building much more useful projects—desperately needed low and moderate-income quality housing, hospitals, community centers—than the YBC white elephant. If the purpose of Yerba Buena is to create jobs, let's devise a plan to spend the money for a maximum number of jobs to build facilities that will really benefit city residents who are footing the bill for YBC.

Unholy alliances

Anyone who takes on a taxpayer suit against Yerba Buena faces stiff opposition from organized labor and the SF Coalition. The SF Labor Council (AFL-CIO) and the Building and Trades Council, sponsors of the mass rally in favor of Yerba Buena April 17, argue simplistically that Yerba Buena means jobs in a time of severe unemployment. But these labor leaders are betraying the real interests of working people in the city because they are not leveling with their membership: Yerba Buena actually means very few jobs, most will be nonunion clerical jobs, and workers will be footing the bill for Yerba Buena for the next 35 years out of their rents and mortgage payments. In backing Yerba Buena, the union leaders have formed an unholy alliance with the union-busting SF Chamber of Commerce whose president, William Dauer, addressed the April 17 labor rally.

Opponents of Yerba Buena will also take flak from the SF Coalition, a grouping of some 30 community and minority organizations set up two years ago by the Redevelopment Agency and the Human Rights Commission to comply with the federal HUD affirmative action regulations. But, let us remember, the coalition is dependent for its survival on YBC's going ahead. And it is ironic that the SF Coalition is supporting YBC and Redevelopment when Third World communities the Coalition represents have been the biggest victims of Redevelopment, and the biggest beneficiaries of YBC will be the downtown interests and white suburban commuters. Like TOOR, which represented South of Market residents in battling RDA over territory for four years only to end up backing the project, the Coalition is now locked into an unnatural partnership with RDA.

City Hall, with a swipe of the pen, could get rid of all the obstacles to Yerba Buena by simply putting it to a vote of the people. Why don't they? Because they know they would lose. The city's neighborhoods, its views and its air are all being ruined by the Redevelopment/Manhattanization/downtown machine and the people of San Francisco are getting wise to it. ■

By Jerry Roberts



PHOTO: CAROL BERNSON

Hardhats march for Yerba Buena, April 17.

nonsense shows the basic fallacy in the arguments of YBC promoters: they assume an ever-increasing number of conventions are just waiting to pour into town if only we'd get Yerba Buena built. The facts don't back them up.

Put it this way: if the YBC convention hall will be such a winner, why won't the people who will benefit from it—the Swigs, Henri Lewin and the rest of the Hotel Employers Association—build it themselves? There's a good reason. Publicly funded convention centers are floundering in cities all over the country. According to the Jan. 6 *Tradeshow Week* newsletter of the trade show industry, the \$42 million convention hall in Los Angeles, billed by civic leaders as the answer to all the economic problems of that city, is beset by lagging revenues (big problem: not as many conventions as they thought), spiraling operating costs and a growing financial deficit. Is it surprising that the YBC back-room boys won't let us vote on whether to undertake a blank check commitment to build their white elephant here? The rawest part of this raw deal is the funding arrangements for the public facilities.

YBC. No one has mentioned the increased rents and property taxes that will ripple out to all the neighborhoods as a result of soaring assessments in the YBC area. No one has mentioned the South Park residents who may be driven out of their homes by skyrocketing rents. Broaden the tax base indeed. We've produced plenty of evidence in the *Guardian* and *The Ultimate Highrise* of the money-draining effects of highrise. We have yet to see any solid, non-highrise-financed rebuttal.

The final big economic argument for YBC is all those thousands of jobs—construction jobs, new permanent jobs, indirect jobs—that it's supposed to create. But the jobs issue is a red herring to lure San Franciscans into accepting a lousy deal.

RDA's Environmental Impact Statement predicts 35,000 permanent jobs will directly result from YBC. But it admits many of those jobs will merely be old jobs moved to new buildings, and it doesn't estimate actual new employment. The Arthur D. Little report on YBC, it should be noted, projects only 3600 new jobs.

First S.F. Community Congress getting it together

Several hundred grassroots activists are organizing an alternative to the politics of greed in San Francisco. The plan: to establish a "community congress," a large, broad-based coalition of community groups and working people who can define the issues in the November election and wrest the power from downtown interests and return it to the neighborhoods.

The congress will focus on issues rather than candidates, even though San Francisco will elect a new mayor and a majority of the Board of Supervisors in November: "In no way, shape or form will any candidate be endorsed," Calvin Welch of the congress told the Guardian. "We're sick and tired of endorsing candidates. We're looking for candidates who want to endorse us."

The congress plans to draft a platform at a two-day gathering, June 7-8, at Lone Mountain College. But much of the actual hammering out of issues will happen before then, in a dozen or so "issue caucuses" organized around broad political issues such as criminal justice, environment and health.

The spark for the community con-

gress was provided by two large SF community organizations—SF Tomorrow, an environmental group, and Citizens for Representative Government, which has worked for electoral reform and district election of supervisors—and by the Regional Young Adult Project, a network of small foundations which has funded projects like the San Francisco Study Center and Chester Hartman's book, *Yerba Buena: Land Grab and Community Resistance in San Francisco*. RYAP is bankrolling a \$2000 chunk of the congress's modest budget.

It's too early to assess what impact the congress will have on the November election. If it can overcome traditional coalition pitfalls like heavy power plays, racism and sexism, it may well unite the progressive political forces in SF—labor, minorities, neighborhood/environmentalists and women—and force candidates to come to it for a bloc vote.

What happens after the election? Congress leaders are hopeful it can become an annual event, and communication maintained between caucuses year-round. As Arnold

Townsend, congress organizer and director of the Western Addition Project Area Committee, explained, "We hope it will go on. We've got to find a way to come together or our communities are going to disappear."

Upcoming pre-Congress meetings:

Women: Convention, 540 Powell, May 10, 9 am to 5 pm; for information call Dian Blomquist, 776-2740.

Criminal Justice: Convention, 362 Capp, May 3, noon to 5 pm; for information call Bob Covington, 334-6182.

Housing: Convention, Community Design Center, 55 Laguna, May 6, 5:30 pm; for information call Dean Anderson, 621-9553.

Arts and Community Culture: Convention, The Farm, Potrero/22nd St., May 7, 7:30 pm; for information call John Williams, 397-6061.

Government: Convention, 126 Castro, May 17, 10 am to 5 pm; for information call Calvin Welch, 431-9892.

For more information about the Community Congress and additional issue conventions, call the Community Congress, 989-6095, ext. 28.

—Jerry Roberts and Ken McEldowney



PHOTO: RICK GROSSE

Big stink at the Smog District

Air Pollution Control Officer D. J. Callaghan, the big man in local smog, has asked the Bay Area Air Pollution Control District board to "severely" censure senior engineer Nat Flynn for "bypassing the district's grievance procedure" in sending the board of directors a 23-page indictment of management policy.

The board shouldn't censure Flynn. Instead, it should fire Callaghan at its May 7 hearing on the dispute—for repeatedly and illegally allowing big polluters to violate anti-pollution standards.

Take the case of the missing Standard Oil in-stack monitors, which Flynn believes are "absolutely critical" for the safety of people in the Richmond area. (The practice of allowing industry to monitor at ground level has drawn the fire of the federal Environmental Protection Agency, which is expected to require in-stack monitoring by the end of 1975.)

In 1971, Callaghan, under pressure from the BAAPCD board to enforce stiffer limits on permissible levels of sulfur dioxide and hydrogen sulfide, named oil refineries and chemical companies as places where monitors could be required. He listed 38 specific monitoring units, of which 12 were in the Richmond Standard Oil refinery. The monitors were never installed. Callaghan didn't tell the public this, Flynn did.

More: Flynn wanted in-stack monitors included as a requirement for granting a Standard Oil refinery expansion. But the company resisted and withheld from him important data which he needed to justify installation of the monitors. Flynn had to argue not only with Standard Oil but also with his immediate district boss, a former Chevron employee. Callaghan solved the problem by taking Flynn off the Standard Oil case and approving Standard's expansion application without the monitors.

Meanwhile, North Richmond residents have charged that sulfur emissions were so high on January 20 and 21 this year that two people died. And resuscitator calls to the Richmond Fire Department increased 100% during January and February over the same period last year. In neighboring El Cerrito, the increase in resuscitator calls was 65%.

In-stack monitors have been opposed by industry since the beginning of BAAPCD. Callaghan and his staff have sided with the industry position on this issue, as they have on many others. Callaghan's

KQED cans Meister

KQED "Newsroom" reporter Dick Meister was fired April 28 after two back-to-back disciplinary suspensions for refusing to cover stories which he claimed would interfere with his labor beat.

Meister's boss, KQED News Director Joe Russin, told the Guardian, "No reporter in 'Newsroom' has exclusive turf, and no reporter has the right to refuse reasonable assignments, though they can and do suggest stories. Dick made it perfectly plain that he will do stories that he chooses to do and won't do stories that he doesn't choose to do. And with a small staff, we can't do it that way." Meister's reply: "After 12 years, I've earned my independence."

The long-standing conflict between the two flared up on April 2 when Russin suspended Meister for two weeks without pay after Meister refused to accept a nonlabor assignment. (see "Meister suspended," Guardian 4/19/75). On April 22, the day his suspension ended, Meister turned down another nonlabor assignment and didn't show up for work. He told the Guardian, "I didn't want to subject myself to the same kind of harassment. I've been badgered by other assignments and kept from doing the research that has always been part of my job." He was suspended once more, and a week later he was fired. Meister said he wouldn't do a nonlabor story until arbitration resolved the recurring clash with Russin and other KQED management over the controversial assignments.

"Newsroom" reporter and shop steward George Dusheck confirmed that labor reporting has been restrained recently, but he added that other reporters could offer little support to Meister short of "putting down our tools and going out on the streets again. We voted away our autonomy after the strike." (Meister cast the only dissenting vote at that time.) Dusheck added, "We all resist on a lower level, but he's the only one refusing assignments outright. He

believes more strongly than we do in non-authoritarian news reporting, and he's under more pressure because he represents a threat to management."

A group of Meister supporters, including KQED members and United Farm Workers representatives (but no "Newsroom" reporters) gathered at the station during the April meeting of the board of directors. They charged that the action against Meister is rooted in antiunion bias and demonstrates the station's move toward "commercial TV standards." Replied Russin: "Are we going to cover stories about working people and labor struggles? Hell, yes." He added that "Newsroom" is evolving as a television show, but "no commercial station would touch a program like 'Newsroom' with a ten-foot pole."

—Nancy Dunn

Consumer alert

Four crucial bills that would benefit the consumer movement are slated for hearing by the Senate Business and Professions Committee in Sacramento, May 14. Kay Pachtner, director of Consumer Advocates (the political arm of Consumer Action), says "If these pieces of legislation pass, consumers will have a voice in California government for the first time. But it won't be given to us. We have to demand it and raise hell in the Legislature until we get the bills passed." The bills:

●SB 60 would create a cabinet-level Office of Consumer Protection that would remove consumer advocacy from the hands of the licensing professions and greatly expand the legal and subpoena powers available to consumers.

●SB 818 would shift funding of the Department of Consumer Affairs back to the general fund, taking it away from dependence on professional licensing fees.

●SB 814 and SB 815 would require members of boards and commissions under the Department of Consumer Affairs be selected from the general public ra-

ther than from the ranks of the professions being regulated.

Kay Pachtner urges consumers to write Sen. Milton Marks to tell him to get the bills passed. Also, she suggests writing Rose Bird, secretary of Agriculture and Services, urging her support of the reorganization.

—Ken McEldowney

City subsidizes Francois secretary

Supervisor Terry Francois's former campaign manager, Barbara Rubin, has been on the city payroll as a stenographic aide since July of last year, even though she has been working exclusively at Francois's law office for at least the last two months.

"I haven't seen her around for two or three months," one City Hall employee told me. Another said Rubin stopped working at City Hall before Christmas. When I tried to call Rubin at Francois's City Hall office, I was referred to Francois's law office. The receptionist there referred me in turn to the Multi-Culture Institute office, where Rubin was "in a meeting."

According to city payroll figures, Rubin has been receiving \$281 every two weeks since July, except for two weeks' unpaid leave between April 7 and April 22.

"You are once again about to print a story that is untrue," Francois told me. Rubin, he explained, works on city business at the law office. "I find this a great deal more convenient because I can handle both phone calls and my limited law practice. The alternative is for me to be at City Hall, where I'm unable to make a living." Rubin was at the Multi-Culture Institute meeting at his request, Francois continued, and the meeting concerned "city business." He refused to explain how a Multi-Culture Institute meeting could be "city business." He has no intention, he says, of taking Rubin off the city payroll.

—Katy Butler

Berkeley landlords blacklist rent strike tenants

Latest salvo in the continuing battle between Berkeley tenants and landlords: a blacklist of renters, printed and quietly circulated by an anonymous group calling itself "The Landlord Underground." The list names more than 150 people as members of Berkeley Tenants Union No. 7 and claims, falsely in many cases, that these people were involved in the year-and-a-half-long rent strike against Berkeley realtor Richard Bachenheimer, which cost him \$52,000 in unpaid rent and set the California Association of Realtors back more than \$80,000 in legal expenses.

"We would like to see this and all future lists made as PUBLIC AS POSSIBLE," the Landlord Underground writes, "so other landlords can be aware before they rent whether or not the individual they are renting to has participated in a rent strike." Batches of the lists have begun appearing at Co-ops and other stores in Berkeley in the last two weeks, but no one seems to know who's responsible for printing them.

"Somebody mailed one to me," Bachenheimer told the Guardian. "I don't know where it came from." Despite the fact that the list includes names of people who moved out of his houses before the rent strike began, Bachenheimer doesn't object to its being circulated. "It's public information. It tell people about things that happened and what they did. I don't think it's a blacklist."

The tenants' union couldn't disagree

more. "It's 1950s Joe McCarthy-type politics," one BTU member told us, noting that only about 20 people on the list were actually rent strikers who lost an eviction trial and have judgments pending against them. Even so, there's not much the people smeared by the Landlord Underground can do. "The damage has been done," a BTU stalwart told us. "People stand to be denied places to live because they exercised their constitutional rights."

—Bill Northwood

Follow that story!

New sham by Redevelopment Agency on Fillmore Center: The latest proposal by the Pyramid Development Corporation to build a retail-office complex in the Western Addition Redevelopment area (Guardian, 2/8/75) caught the Western Addition Project Area Committee by surprise. WAPAC director Arnold Townsend says he thought the Pyramid proposal was a dead issue since the company (headed by Alioto ally H. Welton Flynn) missed a deadline for submitting a proposal March 25. WAPAC remains opposed to the Flynn plan ("We don't want a Black Stonestown," says Townsend) because community people have not been allowed to participate in the development.

Exodus continues at San Francisco magazine: Investigative reporter Terry McDonell has followed managing editor

Michael Parrish and critic Anne Ferguson out the door. Meanwhile, Steve Peithman, formerly of Sunset magazine, has replaced Parrish. Peithman once did a stint with Art Blum's PR agency, where he handled the Multi-Culture Institute account.

White Panther trial (3/22/75): Final arguments in the trial of White Panther leaders Tom Stevens and Terry Phillips are beginning as we go to press. Stevens and Phillips are accused of shooting at two police officers who they say were trespassing in their house last July. Judge Donald Constance has repeatedly denied defense attempts to introduce evidence of a pattern of police harassment of the White Panthers. Said Stevens: "If it was a fair trial, it would be held in the Haight-Ashbury."

SPUR report (4/5/75): SPUR's board of directors voted to send out letters to their membership explaining that the summary of the highrise study that was widely distributed did not represent SPUR's position or official SPUR policy. They also voted to delete the conclusion written by Director John Jacobs on all remaining copies and to stamp them all "For Research Only." Dr. Frances Rigney likened Jacob's conclusions to "summarizing *Gray's Anatomy* with a paragraph titled 'The Body.'"

Snakepit on Potrero Ave. (10/5/74): The State Department of Health finally got around to recommending changes in the deplorable conditions in the city's community health program. A report released by the department April 28 confirmed Guardian charges about Ward 92 in SF General Hospital, going so far as to call it "a snakepit" and recommending it be closed.

POLITICAL ACTION CALENDAR

By Ken McEldowney

Investigative reporters unite. Media Alliance invites broadcast, newspaper and magazine reporters and photographers to a conference at Lone Mountain College, 2800 Turk, SF, on May 10, starting at 10 am. Goals of the new organization are to provide a moral and legal support group for media workers and to force establishment media to respond to relevant community needs. For more information call 863-2231 or write c/o the Ecology Center, 15 Columbus St., SF 94111.

Massive United Farm Workers rally in support of Assembly Bill No. 1, which would provide secret ballot elections for farmworkers, is set for the steps of the State Building, May 9, 350 McAllister, SF, noon, 444-6008.

MAY 2 (FRIDAY)

Cesar Chavez talks on current farmworkers' problems at Wheeler Aud., UC Berkeley campus, 2 pm, free, 444-6008.

Legal rights of psychiatric patients discussed by lawyers and Network Against Psychiatric Assault representatives, 2150 Market St., SF, 7:30 pm, \$2 donation, 863-4488.

"Do No Harm," film on the drug industry, 2000 Life Sciences Bldg., UC Berkeley, \$1 donation, 8 pm.

"Terror in Chile: A First Hand Report," by a Chilean tortured by the military, Militant Labor Forum, 1519 Mission St., SF, 8 pm, \$1 donation, 864-9174.

MAY 3 (SATURDAY)

Marijuana law reform benefit party hon-

oring state senators who helped pass SB 95, which would end the arrest and jailing of people possessing small amounts, 819 Eddy St., SF, 8 pm, \$5, reservations from 563-5858.

Union W.A.G.E. celebration and benefit with slides on the lives of American women throughout our history, Neighborhood Arts Theater, 220 Buchanan St., SF, 7 pm, \$2 donation, childcare available, 431-1290.

May Day celebration sponsored by the May Day Committee with demands of "Jobs, Not War; Jobs or Income Now; Stop Attacks on All Oppressed Nationalities and Women; Stop Deportation," Fremont High, 4610 Foothill Blvd., Oakland, 5:30 pm, \$1 donation, 261-1412.

MAY 4 (SUNDAY)

Celebrate International Workers Day at a rally sponsored by the May 4 Committee for International Workers Day, San Antonio Park, Foothill/16th Ave., Oakland, 11:30 am to 5 pm.

Carnival sponsored by the Intercommunal Youth Institute with food, games, live entertainment, 6118 E. 14th St., Oakland, 1 pm to 7 pm, free, 562-5261.

MAY 5 (MONDAY)

Artists in Print membership meeting to decide on dues for charter members, Blue Print Service, 149 Second St., SF, 7:30 pm.

MAY 7 (WEDNESDAY)

"Hospital," a film portrait of life in a metropolitan hospital, Olney Hall, College of Marin, Kentfield, 8 pm, \$2, 454-0877.

MAY 8 (THURSDAY)

Electro-shock opponent Dr. Thomas Szasz speaking on "Inquisitions: Theological and Therapeutic," Student Union Ballroom, San Jose State campus, 8 pm, \$2, 292-3313.

Preliminary Coastal Plan public hearing, Supervisors' Chambers, Marin Civic Center, off Highway 101, San Rafael, 7 pm, 472-4321.

City Librarian Kevin Starr talks to the Golden Gate Democratic Club, 21 21st Ave., SF, 7:30 pm.

MAY 9 (FRIDAY)

Olga Talamante Defense Committee benefit dance with Unidad 7 and other bands, 25 14th St./Harrison, Oakland, 8 pm, \$2.50, 564-9122.

MAY 10 (SATURDAY)

Fred Harris announces entry into the 1976 California presidential primary at campaign organizing meeting for Northern California supporters, Luther Burbank School, Brazil/LaGrande, SF, 1 pm, 826-8658.

Socialist Workers Party Vice Presidential candidate Willie Mae Reid speaks to the Militant Labor Forum, 1519 Mission St., SF, 8 pm, \$1, 626-8298.

"The Victory of Dien Bien Phu," a documentary film benefit for war victims in the liberated zone of South Vietnam, sponsored by the Union of Vietnamese in the US, Pauley Ballroom, UC Berkeley, 7:30 pm, \$2 donation, 843-2240.

MAY 13 (TUESDAY)

San Mateo County Watershed Recreation Committee public hearing on uses for the Filoli property, Rm. B-1, Hall of Justice Building, County Government Center, Redwood City, 8 pm.

MAY 15 (THURSDAY)

Talks on South African apartheid and Ethiopia sponsored by the Socialist Party, Apt 17, 106 Sanchez, SF, 8 pm, 552-3762.

background, his associations and his actions at district headquarters make his every recommendation to the board suspect. He is a former assistant to PG&E's SF division manager and an ex-staff member of the Bay Area Council, an organization of influential businessmen whose board of directors reads like a Who's Who of Bay Area polluters. As Flynn says, Callaghan is "compromised."

For example, Callaghan has concealed information about major industrial polluters; until 1969, he even refused to release their names. He has stalled the adoption of effective controls and kept open loopholes in regulation. He has ignored the data about the health effects of air pollution and condoned the ridicule of citizen complaints. In hearings and on permit applications, he has come down again and again on the side of the polluters. He has kept the legal staff to an ineffective minimum.

He finds nothing improper about such blatant conflicts as that of Joe Coons, who chairs the district's industry-dominated advisory council, though not in the specified industry slot. Coons is an independent consultant whose clients include Ulrich Oil Company of Whittier, which has filed an application to build a refinery near Martinez over the bitter protests of local residents. His BAAPCD contacts are more valuable than his engineering knowledge: a vapor-recovery system which Ulrich installed in 1974 on its bulk storage tanks in Martinez has been highly unsatisfactory from the start, yet it has proven immune to citations for repeated violations of district regulations. Coons was Callaghan's deputy director of enforcement from 1961 to 1965.

Let's fire Callaghan and get Nat Flynn back on the job of fighting air pollution. —Betty Segal

Importing the bloodbath

Among the recent Saigon evacuees are Vietnamese members of the deadly "Phoenix" assassination squads which, according to the Pentagon's own figures, killed 26,369 noncombatants—labeled "Viet Cong leadership"—in South Vietnamese cities and villages between 1968 and 1972.

According to Michael Klare of the Berkeley-based North American Congress on Latin America (NACLA) research group, Phoenix leadership "used the program to go after whoever they wanted—usually political opponents of the Thieu regime." The Phoenix program was directed by the CIA's William Colby.

—Katy Butler

POLICE MISCONDUCT

What happens when you complain? Lots of 'humbug, display, fuss and feathers'

By Jennifer L. Thompson

"Chief Burke's Star Chamber Board of Police Commissioners is the funniest institution extant, and the way he conducts it is the funniest theatrical exhibition in San Francisco. Now to see the Chief fly around and snatch up accuser and accused before the Commission when any policeman is charged with misconduct in the public prints, you would imagine that fearful Commission was really going to raise the very devil. But it is all humbug, display, fuss and feathers. The Chief brings his policeman out as sinless as an angel, unless the testimony be heavy enough and strong enough, almost, to hang an ordinary culprit, in which case a penalty of four or five days' suspension is awarded."

—Mark Twain, 1866, from Mark Twain's San Francisco.

Mark Twain might get lost amid the skyscrapers of today's Montgomery Street, but he would still know what to expect if a San Francisco policeman bopped him over the head with a billy club without provocation. San Franciscans have as little recourse against police misconduct as they did a century ago. And no major changes are expected during the SF Police Commission's current intensive review of the department's procedures, despite a major drive being led by the city's Human Rights Commission and the Northern California Police Practices Project.

The issue is a crucial one for many San Franciscans, for the SF Police Department has a sorry record, especially in its relations with Blacks, Latinos, gays and other minorities. Part of the reason is structural: although more than half the city's popula-

tion is nonwhite, only 146 of the 1,900 police officers are members of minority groups, according to Patrolman Jesse Byrd of Officers for Justice, a group of police officers working to change the SFPD's complaint procedures. The department's "Crime Prevention Unit" (Tac Squad) has a particularly notorious reputation toward antiwar and other demonstrators, reinforced most recently when its members moved on a group in front of the South Vietnamese Consulate at the Flood Building, 870 Market, earlier this year.

At present, victims of alleged police misconduct may file complaints against specific police officers; their charges will be investigated and judged by the SFPD's Internal Affairs Bureau. But the IAB is more of a public relations operation than a means of maintaining proper police conduct, according to Amitai Schwartz, legal director of the Northern California Police Practices Project, which is funded by the ACLU, the Mexican-American Legal Defense and Educational Fund and the NAACP Legal Defense and Educational Fund.

"San Francisco's system of police policing themselves has been a sad one," says Schwartz, a leader in the fight to change the complaint procedures. "It happens only rarely because many of the incidents of police misconduct are really a function of the policies of the department and because the Internal Affairs Bureau tends to operate secretly and arbitrarily."

Schwartz addressed the SF Police Commission April 23 at its first and only public hearing on the police department's proposed manual of policy, rules and

general procedures. Schwartz pointed out that the proposed manual made no reference to the complaint procedure and made only a vague statement regarding departmental willingness to "accept complaints" from civilians.

Ignored by the proposed manual was a ten-point plan adopted by the city's Human Rights Commission last September after a year-long study of the SFPD's complaint procedure. The Human Rights Commission plan would offer civilians certain elementary safeguards and protections when filing a complaint against the police.

Two examples of alleged police misconduct within the last year illustrate how the current SFPD complaint procedure works:

On Jan. 27, 1975, billy clubs flailing and face visors down, jumpsuited members of the "Crime Prevention Unit" converged on several hundred antiwar demonstrators protesting President Ford's request for \$300 million in extra military aid for the South Vietnamese Thieu regime. Pitched battle raged as the police pushed the crowd in front of the Flood Building back 50 feet.

KRON-TV reporter Melba Beals screamed that she was going to sue the police department shortly after she was clobbered from behind by a police officer. Demonstrators and reporters suffered injuries ranging from shoves and cuts to broken arms and severe beatings.

KRON-TV News Director Jim Reiman called Chief of Police Donald Scott and filed a complaint on behalf of his reporters. Newspeople from the Chronicle and Examiner pestered the chief and the



SF police snag demonstrator at

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Saigon Consulate, January 27, 1975.

mayor until the chief issued a statement in response to numerous complaints. On March 3, 1975, upon completion of an investigation of the incident, the chief called one reporter each from the Examiner and Chronicle to listen to his statement: "Three reporters' and one cameraman's specific complaint, i.e., that they were struck and/or shoved, can neither be proven or disproven."

"That's crap!" retorts Kim Kruglick, a member of a VVAW lawyers' collective. "There were hundreds of witnesses to the police brutality." Kruglick is defending Rod Rose, who is charged with battery of an officer but who claims he was battered by an officer, and 13 protestors charged with trespassing on the South Vietnamese Consulate.

Lawyer Dan Siegal is representing four other people who were injured in the melee. He has filed a complaint with the city of San Francisco calling for an investigation of the incident and \$50,000 in damages for each of his clients. "I have used the SFPD complaint system before and found it useless," Siegal advises.

Around five o'clock on the morning of May 1, 1974, Jim Eskridge and his wife Monica heard sounds of running, jumping and shouting on the balcony of their second-story apartment at 844 Grove St. Jim Eskridge ran to the living room window to see what all the commotion was about. As he started to open the curtains, a voice from the semidark morning boomed, "Get away from the window number three or we'll shoot."

Jim, half awake and by this time panicked, ran to the bedroom where his wife Monica was still in bed. Minutes later the Eskridges heard a gun banging on the door. Jim Eskridge slipped on a pair of trousers.

A voice bellowed, "Open up or we'll break in."

Eskridge opened the door and was immediately removed from his home and handcuffed by an officer. Jim could see a

lineup of jumpsuited police below him with shotguns pointed at him. At least 25 cops in bulletproof vests poured out of the apartment next door. It was the same lineup on the opposite side of the apartment.

A man searched the apartment without showing either of the Eskridges any sort of identification. He planned to wake the baby but was dissuaded by Monica and an inspector. Jim Eskridge remained handcuffed, barefoot and bare-chested, for about 20 minutes in the chilly dawn. Monica Eskridge was allowed to return to the apartment to mind the baby. A man remained at the door of the apartment with a gun trained on Monica.

After leaving the Eskridge's apartment the police systematically searched the other apartments in the building. The Eskridges believe the police were looking for "Zebra" suspect J.C.X. Simon, whom the Eskridges did not know personally but whose name they had seen on the apartment house's mailbox board.

The Eskridges filed a complaint with the IAB on the afternoon of May 1, 1974. They received the Department's form letter dated Aug. 15, 1974, stating that the incident as they reported it did not occur.

"We just wanted an apology," Monica explained to me. "Now I don't think making a complaint is worth anything. They said it was due to our negligence we didn't recognize the SF police. They asked us why we opened the door and why we didn't call the police immediately. Can you imagine? The people in this neighborhood weren't afraid to go out because of the 'Zebra' killer, but because of the cops."

"We never knew when the investigation of our complaint took place or who they questioned," Jim reported. "We were never asked for a follow-up interview. The police told us, 'we'll take care of this.'"

[On April 24, attorney Melvin Kennedy filed a suit in US District Court in SF

on behalf of the Eskridges and Andre and Mabel Macedon (who live in the same building) against the city, Mayor Alioto, Chief Donald Scott and various members of the SFPD. The plaintiffs are asking for damages of \$1 million arising from the incident.]

The SFPD is stonewalling it. Despite phone calls to the Internal Affairs Bureau, a letter to the chief of police and assistance from several members of the Community Relations Unit, I was unable to obtain an interview with a member of the IAB.

The Human Rights Commission made its recommendations to the IAB last September. William Becker, director of the HRC, emphasized to me, "The department is receptive to the general thrust of our proposals, but not to the specific procedures. The problem is we don't have a system for dealing with the problems. The Police Commission is supposed to read every case and approve the decision. They don't have the time to do this. The IAB receives approximately 100 cases a month. The commission reads only cases where penalties are involved. There should be a place where a case could be appealed. A Civilian Review Board would be one idea, but there would have to be a division between the Civilian Review Board and the people who made the investigation and judgment. To be good, the investigation has to be unbiased."

"Complaint enforcement mechanisms must be workable," Amitai Schwartz told me, "if citizens are to have any recourse against arbitrary police action. Citizens must participate in the decision-making process of the police department." ■

"Wouldn't you call that Legislature steeped in stupidity which appointed a father to try his own son for crimes against the State? Well, this Police Commission is a milder form of that same principle."

—Mark Twain

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Assemblyman Ken Meade

'My next one and a half years in Sacramento will be an apology for my first four and a half'

By Bill Northwood

Assemblyman Ken Meade (D-Berkeley) was once an up-and-coming young Democratic politician who had the right friends, voted the right way and never made waves. In the past six months, however, Meade has made the kind of splash that scuttles promising careers. He lost a fistfight with a fellow Democratic legislator, caused a minor uproar by refusing to wear a coat and tie to legislative sessions and let his ex-wife take a state-leased car to Kansas for her personal transportation.

Now Meade says he's getting out of politics, that he'll serve out the rest of his current term but will not seek re-election. Not because he fears he couldn't win another election—on the contrary, he and many other East Bay Democrats are sure he could—"even with all the commotion," as he put it—because he's an incumbent. Meade says he's leaving voluntarily to dramatize his disenchantment with the political system, his feeling that state government is doing Californians more harm than good.

"The Democrats are in control so everything's okay, right? But it's not okay," Meade complained during a Guardian interview. He directed his fire more at his colleagues in the Assembly than at Jerry Brown. "The Democrats are not responding to employment, housing and education problems, and yet a lot of people are content to believe the Democrats are in power and everything's cool."

Meade's vocal discontent surprises people, less because his analysis seems persuasive than because he's always



PHOTO: MICHAEL GILL

'People are kind of confused about Ken and what he's trying to do.'

been a team player with no apparent maverick tendencies.

He was a supporter of President Johnson's Vietnam policies, an Assembly ally of Speaker Bob Moretti, a team man in Sacramento until he fell from power in the Willie Brown/Leo McCarthy speaker-ship battle.

"People are kind of confused about Ken and what he's trying to do," said Lee Halterman, a staff member of Ron Dellums's Berkeley office. "There's no real sense what direction he's plotted."

Reaction in Sacramento has been even more skeptical, according to observers who discount Meade's claim that some of his colleagues share his attitudes, his despair. "I don't think they take him seriously any more," one veteran reporter told the Guardian. "He played the game when he was part of the power structure, but when his team lost he couldn't take it. It's just the sour grapes syndrome."

"In a sense they're right," Meade said of his detractors. "But I'm glad Willie

Brown didn't become speaker and I got to the position where I am now." Meade also admits he and Bob Moretti's other lieutenants formerly did the same kinds of things he criticizes others for now, including subordinating principled opposition to the death penalty to the political necessities of Moretti's ill-fated campaign for governor.

Meade spends much of his legislative time "trying to keep government from doing harm to people." In some cases, this means introducing legislation—such as a comprehensive prison reform bill—to raise issues no one expects to resolve quickly, or coming home to challenge the Alameda county supervisors to improve the "brutalizing and dehumanizing" conditions in the county jail at Santa Rita. In other cases, it means opposing measures he thinks are bad, no matter how popular they appear to be with the voters. He says much of what he expects to do in his last year and a half in office is a form of apology for his first four and a half years. Govern-

ment is too much like large corporations, he maintains, where getting ahead has very little to do with public service.

Back home in Berkeley and Oakland, people sympathetic to Ken Meade's discomfort and ambivalence still aren't sure what his commitment is, or if he'll really finish his term. "To me, he hasn't lost credibility," said Mary Moore, president of the Montclair-Greater Oakland Democratic Club, a key part of Meade's political base. "If he can get past the things that are bothering him, we'd have a splendid representative. I hope he'll stick it out."

Rick Ellis, an Oakland activist, told the Guardian, "Within the last couple of weeks reaction to Ken has turned positive. He seems to be taking a more positive role, talking to local people more than he ever did before." Ellis, Moore and others indicated they would like to see Meade put his new role to the test of a re-election campaign, but Meade thinks his voluntary retirement serves another purpose: dramatizing what he believes most people feel about politics. "I don't separate my own despair and disillusionment from the people's despair," he said. "I'm a talented legislator and a capable one. If the system loses me, it will lose a contribution that should not be lost."

P.S.: Speculation on Meade's successor focuses on two candidates: Joe Close, Meade's administrative assistant and a key figure in the Alameda county Democratic central committee, and Berkeley city councilwoman Sue Hone. However, neither Close nor Hone has much appeal to the Berkeley left, which could be a decisive force in the primary. ■

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Gov. Jerry Brown's first 100 days

Is it a 'New Spirit' or 'Recycled Reaganism'?

By Gary Hanauer

"Eight years of Reaganism in Sacramento are enough. Let's go forward. California needs leaders who listen to the people."

—Jerry Brown at San Francisco campaign rally, Oct. 30, 1974.

Four years of Jerry Brown may not rid Sacramento of "Reaganism" either, according to a growing number of the new governor's former supporters. Teachers, consumer activists, farmworkers and others who fought hard for his election are puzzled by what they consider Jerry Brown's betrayal of them.

Jerry Cohen, a United Farm Workers attorney, is "shocked" by Brown's farm labor bill, and Richard Alatorre, a Chicano state assemblyman, denounced the bill's "racist approach." Ellen Lake, head of the Northern California women's project of the American Civil Liberties Union told me, "I haven't seen Brown do anything except ride around in smaller cars and show interest in the women's movement. There's nothing positive going on." And Kay Pachtner, founder of San Francisco Consumer Action, adds, "We don't see any commitment from Brown on protecting consumers in the marketplace."

But the disenchantment with Jerry Brown goes deeper than his action or inaction on a few issues. Though recent feature articles in the *Ex/Chron* and *Time* magazine have referred to Brown as an "enigma," a closer look at his first hundred days in office reveals little to satisfy his liberal campaign supporters. His budget—particularly his cuts in education, health and welfare—reveals a thinly disguised fiscal conservative, not unlike his predecessor. And despite his call for a "new spirit" in the state capital, Jerry Brown is in many ways more insulated than Ronald Reagan.

Jerry Brown is a hard man to get to see. I know. I've been trying to get an interview with him since late November. David Jensen, the assistant press secretary and former UPI newsman who handled my initial requests for either an in-person or telephone interview with Brown, first told me that the governor was "too wrapped up" in writing his budget message and getting ready for inauguration day. "Maybe we can arrange something later," he said.

"On the run"

Several weeks after Brown delivered his budget speech, I again approached Jensen. Again the governor's aide begged off, saying Brown was still "too busy." Finally, when I brought forward some specific questions about the Brown administration and again asked if I could talk directly with Brown, Jensen put me in touch with Gray Davis, head of Brown's office staff, who describes himself as the person who is "closest" to Jerry. During my conversations with Davis, I again asked for an interview appointment with Brown. His response: "Well, Jerry doesn't make appointments for interviews. And he doesn't do interviews over the phone either. If you want to talk with him, you'll just have to come up here to Sacramento and hang around for a week and try to catch him on the run."

Other reporters have had the same experience. About the only way to ask Brown a question other than at press conferences, is to nab him while he's walking between his much-publicized apartment and his Sacramento office. That's why there haven't been too many interviews with Brown since the election (exceptions include *Time* magazine and the Associated Press, which managed brief talks, and the *San Francisco Chronicle*, which actually did

send a man to Sacramento to "hang around for a week" and catch Brown on the run).

Reporters say that once you do get an interview with Brown, you often wish you hadn't. "The problem," says one, "is getting the interview over with. It's hard to catch him, but when you do he goes on forever."

Other observers have noticed the same insulation. According to Bryan Stevens, president of the California Teachers Association, Brown played "cat and mouse" with school officials when they tried to contact him to discuss the urgent need for increased school finance. "Then," complains Stevens, "without any conference whatsoever and without going so far as to appoint people in his office to give him information or make a study with regard to school finance, the governor issued his budget."

Women's groups, consumers, and conservationists have received the same brush-off. Sylvia Siegel of Toward Utility Rate Normalization tells of her experience with one of Brown's Public Utilities Commission appointees, Leonard Ross: "After his first meeting I went over to him, congratulated him on his appointment and said I'd like to talk to him sometime," remembers Siegel. "He told me he didn't want to talk to anybody for at least two months. I've called him but he won't take my calls."

"Absolutely no response"

Some minority groups, especially Chicanos, are also fuming about the way they've been treated by Brown. Take the appointment of Mario Obledo, a former Texas assistant attorney general, as secretary of Health and Welfare, one of six cabinet-level appointments made by Brown. Freshman Assemblyman Art Torres and third-year Assemblyman Richard Alatorre, both of whom represent large Mexican-American districts in East Los Angeles, claim they weren't even consulted about the appointment.

"Here we are, representing more Mexican-Americans in California than anybody else, and the first time we hear about it is in a press release," Torres complained to me.

Asked about Brown's response to the charges, Torres said that despite a letter to his office followed by a telegram 20 days later, "We've received absolutely no response, not even from his staff."

Brown's PR flack, David Jensen, denies that nobody has responded to Torres and Alatorre. He told me that "somebody from his office" has called them, but he couldn't remember who. Torres says he got no such calls. Alatorre remembers one brief conversation but says he was turned down when he asked the caller if he could talk directly with Brown.

Details of the Obledo incident aside, Brown's aides are quite candid about the new governor not soliciting input from others on his appointments. Davis: "I would disagree with the idea that the governor has to consult with any one group. He's often said, 'There is an appointment committee of one and a recommending committee of 21 million.'" Jensen is even blunter: "He [Brown] feels very strongly about the appointment process. He's the one that makes the appointments—not the legislature."

Despite Brown's high-handed method of making his major appointments, many of his liberal supporters have been pleased with some of his selections. Some of the appointees come directly from liberal causes: Obledo was an attorney with



'... come up here to Sacramento and hang around and try to catch him on the run.'

the Mexican-American Legal Defense and Education Fund; Robert Gnaizda, his top deputy, is a former civil rights attorney; Claire Dedrick, Secretary of Resources, is a former Sierra Club official; Paul Halvonik, a legislative aide, was with the American Civil Liberties Union; Patsy Fulcher, a deputy at Health and Welfare, was a regional director of the National Organization for Women; Cesar Chavez's personal physician, Dr. Jerome Lackner, is the new Director of Health.

Little power for liberals

The rub, however, is that these bonafide liberals appear to have very little power in the Brown administration. When I asked Gray Davis to compare Brown's style with Reagan's this was one of the points he freely admitted.

"One of the major differences between them," Davis told me proudly, "is the way they do things. Reagan was a nine-to-five governor who relied heavily on his appointees and delegated considerable responsibilities to them." Brown, on the other hand, makes many—if not

most—of the major decisions himself. "Some of the appointees haven't had a lot of experience in government," Davis explained, "so Jerry spends a lot of time indicating to them how he would make certain decisions they are faced with. You might say he shares his philosophy with them."

But even if Brown gave his appointees a freer rein, they would still be faced with Jerry Brown's tight-fisted fiscal policy. In money matters, Brown is out-Reaganning Ronald Reagan in nearly every area of state government. Brown's first budget calls for an increase even smaller than Reagan's (4% as compared to Reagan's average of 12%).

Brown's budget cuts

An area-by-area look is even more revealing:

Education: Brown has eliminated nearly \$700,000 in proposed pay promotions for faculty in the state university system, chopped money from proposed early childhood education budgets, ended the state university system's international studies program, angrily denounced UC's new five-year master plan which took years to prepare, and even opposed requests from the state universities and UC for more money to operate their affirmative action programs (even though women's rights was supposed to be one of his major priorities). In state schools outside the higher education system, the situation is even worse. Faced with a total deficit of \$300 million plus a 12% annual inflation rate, state school districts will get only a \$56 million or a 1% increase this year. "I am going to starve the schools financially until I get some educational reforms," Brown told Jack Rees, executive director of the California Teachers Association, in a closed-door meeting in February. When Rees asked what reforms he had in mind, Brown replied, "I don't know yet."

Health: Brown has eliminated three major dental programs previously administered to poor people and senior citizens under Denti-Cal. Except under rare conditions, senior citizens will no longer be able to get dentures through the program. Full mouth X rays have been entirely eliminated for young children, and dental checkups have been cut back from twice a year to once a year. Dr. William Schiefer, president of the California Dental Association, says the Brown administration is instituting an "almost police-state approach" to dental care services for the needy. Meanwhile, more than 50 mental health clinics around the state are being forced to close. The reason: California has decided to no longer ante up the state's share of \$3.2 million even though the federal government, a partner in the joint project, was willing to continue paying for its share. One project in San Francisco, Thunderseed, will have to turn away 130 mentally ill people beginning June 30.

Utilities, another major Brown interest during the campaign: TURN's Sylvia Siegel complained to me, "There's absolutely no money to do anything" about changing one of the State Public Utilities Commission's key problems—understaffing. The commission itself has asked for 50 extra staff members so it can properly investigate rate increase requests from utilities instead of relying on information supplied by the suppliers alone. The Brown administration's response has been to blue-pencil the increase to six and a half, and there is doubt whether

continued next page

'It's one thing to cut his own salary and that of his staff and quite another to try to run a quality educational institution without money.'

continued from previous page

ther the commission will even get that.

Consumer affairs: SF Consumer Action's Kay Pachtner told me she's hopeful about getting both houses of the state legislature to approve a desperately needed \$500,000 boost in Division of Consumer Services programs, but she doesn't think the governor will approve it.

Welfare: Lawyers from California Rural Legal Assistance have already unleashed three court suits against the Brown people for refusing to comply with various welfare laws. Two of the suits seek to force California to widely publicize welfare eligibility rules as required under federal law. In the third suit, filed on behalf of the Gray Panthers and seven other senior citizens' groups, CRLA charges that the Brown administration has not put into force important nursing home regulations even though a bill calling for them was unanimously passed by the legislature in 1973 and signed by Reagan, who issued proposed regulations last year. Of the bills now in the legislative hopper, the Brown administration is vigorously

opposing one that would give the elderly and disabled their first cost-of-living increase in 18 months (about \$40 a month) and another that would eliminate red tape (supposedly another Brown priority) by putting food stamp workers in unemployment offices (at present, the unemployed must go to a separate office to apply for food stamps). Says CRLA's embittered Phil Numark, "We had hoped we wouldn't have to sue them, but the situation is the same as it was under Reagan."

Criticism of Brown's monetary attitudes is starting to come from wide areas of his constituency. For example, moderate-liberal newspapers that backed him during the campaign have begun to divorce themselves from his economic policies. In a March 27 editorial, the Los Angeles Times chastised Brown for failing to realize "there is a definite relationship between school financing and the quality of education, and the state contribution should be larger." It also blasted him for his stands on no-fault auto insurance (which he opposes), welfare and anti-crime funds, saying, "The time will come when Brown must face up to devilish realities that words alone cannot exorcise."

And in early April, a letter to Brown from a long list of women's, senior citizens, ecumenical, education, housing and nutrition groups chided him for "the position you have taken in regard to state expenditures and taxation." Brown's fiscal policies, the groups said, are deeply hurting needy persons. "Recession is not the time to cut back," the letter added. "It's the time when adequate public funding is essential."

Naturally, conservatives are both surprised and gleeful about these developments. Pete Sandford, a lobbyist for the California Chamber of Commerce, reports in Southern California Business that big business "is surprised about the governor's fiscal conservatism." Sandford

predicts, "Brown's biggest battle could be with a liberally oriented legislature" that may wish to pursue a "free-spending" course whether the governor wants to or not. Even Houston Flournoy, Brown's Republican opponent in 1974, admitted to the LA Times he is befuddled about Brown's "adherence to a conservative fiscal policy" and wonders how some of Brown's own appointees will feel about this policy in the months ahead.

How does Brown justify his fiscal conservatism? First, his aides tell you that people just have to get used to getting less from government during a recession. "The main problem," Gray Davis told me, "is that everybody wants a piece of the pie. Every group that comes up here to Sacramento asking for more money thinks that it's their pie, that they deserve it. People just have to learn to understand that we are now in a recession."

The implication is that Brown's current money stand is just temporary: he had to get stingy because the times dictate it. Unfortunately, this reasoning seems to conflict with the Brown administration's other rationale for the cuts: that priorities need to be rearranged. In an attitude reminiscent of Barry Goldwater (or, as one former campaign worker put it, "a cleaned-up George Wallace"), Brown tries to blame many of his woes on big government. The reasoning goes, if we didn't have so many programs, so much bureaucracy and red tape, then there would be more money available.

For example, Brown demanded of school administrators seeking more state assistance, "Do you really think that another \$100 million would make it possible for children to read and write better?" On no-fault auto insurance, Brown told reporters in Sacramento, "You just can't get everything without the pain and

suffering or without having to pay any price . . . As you defuse responsibility, it's like the story in the Gospel about the woman who swept out the house to get rid of one devil and seven more came back that were worse."

Many critics read into these statements a kind of Pain and Suffering in Sacramento credo. Assemblyman Art Torres, thinking back on Brown's years at a Jesuit seminary in the wine country, says he sees "a guy who thinks of himself as pure after all those years of suffering and doesn't want to think of the common man as pure. He thinks that if we give people welfare, then we are ruining man for survival. They must suffer first."

William Matson Roth, the liberal UC regent who ran against Brown in the Democratic primary, agrees: "Quality can be achieved, he [Brown] thinks, without large expenditures of public funds. It's one thing to cut his own salary and that of his staff and quite another thing to try to run a quality educational institution without money."

Yet the problem is deeper than money or Brown's insulated and high-handed style of operating. On a number of key issues—land-use planning, women's rights, farm labor and civil liberties—Jerry Brown is taking stands that mystify his former supporters and contradict many of his campaign promises.

During the campaign Brown said he was "in favor of comprehensive land-use planning" (see box). However, he has not reacted at all to a comprehensive state planning program submitted to him in February by a blue-ribbon task force composed of both environmentalists and business people. Growing pressures on the land—population, housing, schools, transportation, jobs—plus a planning authority that is currently "hopelessly



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'It's pretty nice to appoint good people, but if you don't give them any power to do anything, nothing's going to get done.'

fragmented between a myriad of state agencies with no coordination at all" demand action on the report now, says Bill Press, an official of the environmentalist California Planning and Conservation League.

But, as John Abbott, executive secretary of California Tomorrow, told me, Brown appears to be "ambivalent" toward planning. "We haven't seen a word from the governor on it," Abbott laments. "Our impression from the campaign was that he thought well of comprehensive planning. The problem is, what is he now going to do about it? Everybody's in favor of what we're talking about, but they never do anything about it. There doesn't seem to be any capacity in government to do any long-range thinking."

The same problem exists in the area of women's rights. Most of those involved in the women's movement say they are pleased by Brown's appointments of women to office (two of the six cabinet posts—Resources, and Agriculture and Services—are filled by women), but they see little concrete action on women's issues.

Aileen Hernandez of NOW, Ellen Lake of ACLU and other women's leaders would like to see more money pumped into child-care and programs like the Fair Employment Practices Commission. "It's pretty nice to appoint good people," Lake told me, "but if you don't give them any power to do anything, nothing's going to get done."

Some, like Sylvia Siegel, feel that Brown could have gone even further in opening his doors to women. "I'm disappointed that he didn't appoint a woman to either the Energy or Public Utilities commissions," Siegel says. "There were several qualified

candidates." Among them: Sandra Cox, a Black woman attorney who was a former PUC staff member, and Ellen Stern Harris, a member of the Los Angeles area Coastal Commission.

And, in spite of Brown's past support of UFW's Cesar Chavez, his current stand on agricultural labor rights seems unclear. Two weeks after farmworkers were applauding Brown for his administration's decision to ban the much-hated short-handled hoe, they were denouncing him for supporting a bill that would ban secondary boycotts, a prime tool of Chavez's union in which consumers are asked not to shop at a certain store. Under the same bill, primary boycotts against particular products, such as lettuce or grapes, would be allowed.

United Farm Workers attorney Jerry Cohen insists that the right of secondary boycotts should not be infringed. He also criticizes the bill for dividing classes of laborers into separate craft unions. "They want to carve us up into crafts and we say 'no,'" says Cohen. "It's our lives and the life of our union that is at stake here."

Again, one of the farmworkers' major complaints is that Brown did not consult them prior to making the bill public. "We didn't see the language of the bill until this morning," said Cohen on the day it was introduced. "When we looked at this language, we were shocked." He says Chavez will bring 15,000 workers to Sacramento to oppose the bill if necessary—a solid indication that Brown's long honeymoon with Chavez is over.

Even more flabbergasted are Chicano legislators. Alatorre calls the bill "an attack on Chicanos and on the Chicano movement. The governor has aligned

himself with the racist approach of the growers and Teamsters." Assemblyman Joseph Montoya of La Puente, also charges that the bill is "inherently racial" and "characteristic of the white mentality."

Deeply disturbing to still others is Brown's approach to personal rights. He has earned liberal plaudits for backing a bill that would decriminalize homosexual acts and another that would reduce marijuana penalties. But at the same time he has instituted some of the most stringent—and possibly unconstitutional—job application questionnaires in the country. More than 6,000 persons have already applied for the 2,000 or so state jobs that are available or will open up during the next four years; hundreds of additional applications pour in every day. Every applicant must answer a barrage of questionable queries on the forms, written by the Brownites ostensibly to prevent a Tom Eagleton-type controversy from erupting in California. Among them:

- "Have you ever used dangerous drugs?"
 - "Have you ever been arrested?"
 - "Have you ever had an operation?"
 - "And is there anything else about your past life that we should know about?"
- "Many of these questions are clearly violations of applicants' Fifth Amendment rights," says Art Torres. "What right do they have to ask about a person's personal life? What if you've been arrested but not convicted? What if you've had your arrest record expunged? And what relevance does knowing whether a person has had an operation have on job performance? Is a woman

supposed to put down whether or not she's had an abortion? After all, that's an operation."

What is Brown's real policy on women? What does he think about planning? Is he really in favor of farmworkers? These questions, together with the serious criticism of his fiscal policy and personal style voiced by a widening variety of groups, fuel a growing concern that the governor's "new spirit" isn't all that new. It reminds me of how the American people elected Lyndon Johnson over Barry Goldwater only to get a Goldwater on Vietnam, and ousted Johnson in favor of a Richard Nixon who promised to end the war quickly, only to get another Johnson, and ousted Nixon only to get another Nixon. Perhaps the same principle is at work in state government. You elect a Jerry Brown to get rid of Reaganism and what do you wind up with? A 1975 model Ronald Reagan. ■

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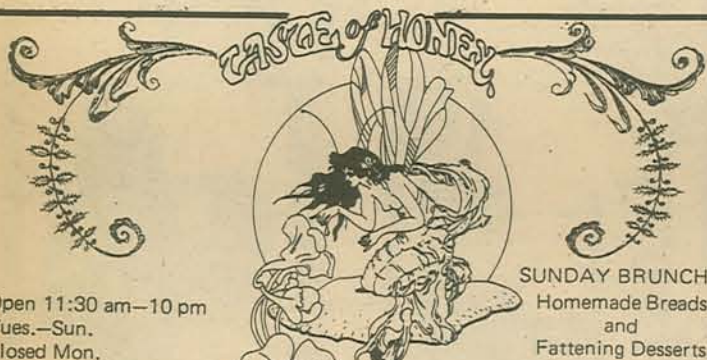
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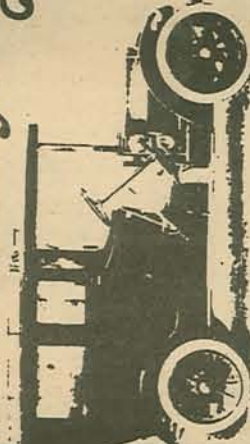
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Faith Perkins has worked as a radio show host, journalist, advertising writer and lonely hearts columnist during a career whose length she prefers not to reveal for publication. She has published two books and since her release from a local nursing home (referred to here as "Elderberry Groves Convalescent Hospital") has been writing a novel satirizing health food resorts.

I took my first step toward Elderberry Groves in my own home. A terrifying misstep flung me down with a lump on my head the size of a golf ball. After two weeks of neurological tests in the hospital, I was told I was well enough to leave but still too ill to go back to my apartment alone.

After running through my list of friends and relatives without finding a companion, the hospital discharge coordinator mentioned Elderberry Groves Convalescent Hospital, considered one of the best in the Bay Area. She told me that while she had never seen it, she had heard it was "very nice." Accordingly, I set out for it.

Few patients were in evidence when my son and I arrived. The place seemed more like a motel. An elderly man hitched along in a high walker. A white-haired woman clutching a big purse, walking as if determined to get to a definite destination in great haste, passed us, her blank eyes seeming to see nothing, her muttered flow of words mere gibberish.

As soon as my son had gone, a white-clad aide began unpacking my suitcase, handing each garment to another aide who used a brush and jet black ink to write my last name in big bold letters on everything from hosiery to hat, practically ruining an expensive bed jacket and the pastel lining of a coat. I felt as if I had just become the pathetic inmate of a charity institution where theft was to be expected. The aide took away my several bottles of vitamin pills with the curt word, "You're not allowed to have any medicine except what the doctor says. It's got to be a prescription."

My protest that vitamins were not medicine got me nowhere. Later I learned why. The owners of Elderberry also owned a nearby pharmacy, and all medical supplies had to come from it. The aide told me my supply of vitamins would be turned over to my son, and indicated that I would be off to a nice fresh start. I refrained from expressing my exasperation but asked politely; "May I please have a cup of tea?"

She seemed astonished at the request. "Oh, no," she answered, "the kitchen is closed at this time of day. But it will soon be dinner time and you can have your tea." My tray that first evening held a bowl of lukewarm, watery soup, a cheese sandwich and a gelatin dessert with a thin slice of canned pear imbedded in it. The word "unspeakable" has been applied to nursing home food in general. A Walter Cronkite report said that a cat couldn't eat it, and I'm sure any feline would have to be extremely hungry to try to eat that hard, tough something-or-other we got so often which only faintly resembled the meat loaf it was supposed to be. In the weeks I was there, except for carrots and cabbage, we had absolutely no fresh vegetables, not one piece of fresh fruit and very little of the canned variety. We did have an abundance of starches—macaroni, spaghetti, white potatoes, white bread—plenty of gelatin salad (with grated carrots), gelatin dessert (without grated carrots), lots of soup and constant repeats on plain boiled chicken. "If they served this stuff in San Quentin, they'd have riots every day," one patient remarked.

I was told I could eat in the dining room whenever I wished. In a few days, I tried it for lunch. I thought I must be early, for there were only six patients in a room that seated about a hundred. My tray was put at a table with two women. One was



PHOTO BY RICK GROSSE

INSIDE one of the better local nursing homes

**Faith Perkins enters a nursing home
and writes this chilling story**

the white-haired woman I had seen walking in the corridors, muttering to herself. The other was a large woman in a wheelchair who picked up my card from the tray and kept repeating my name over and over, each time telling me her own. I did not again attempt to eat in the dining room; I knew my appetite would vanish under the strain.

The posey belt

Often I heard the four-letter word "nuts" and similar terms applied to a large percentage of my fellow inmates, particularly by unsympathetic aides. (Although many of the aides had no training whatsoever everyone who wore the white uniform was called "nurse.") The serious cases were the "posey" patients. They were the ones who could not be depended upon to be docile, who raged against fate so violently that they had to be restrained for fear of hurting themselves or others. They were made helpless by tying their hands and feet, by strapping them into a wheelchair or a bed with a "posey" belt, depending upon how much restraint the nurses or aides thought was required.

Sometimes the restraint was only used to keep a docile patient from falling out of bed or a wheelchair and was not resented. My little roommate would sometimes plead with me in utter frustration when she had struggled in vain with the knot behind her.

"Please, please help me untie this . . . I'll pay you well" (she had absolutely no money), "I have to get downtown to see about a job." (She could not walk now, although she had been able to when she entered Elderberry.)

A patient in the adjoining room was called "confused" and was kept "restrained" most of the time. Our kind daytime nurse would take away the posey belt, talk to the patient as to a normal person, and take her for a walk in the patio. Thus treated, the patient behaved so well that her daughter, who came to visit her, thought she might be able to go home soon. And so she might have, had it not been for her treatment by the night nurses.

These night shifts were made up of ignorant, unqualified young women without a modicum of training or natural aptitude. Often this was their first job, and the white uniform encouraged them to make a show of authority they had never before experienced. They came on duty at 11 o'clock, dashing onto the scene like a bunch of chorus girls, laughing and talking, calling the patients "sweetheart" and "darling" as they had heard the other nurses do, and behaving in a manner they felt established their superiority. They made a bed check by going from room to room flashing their flashlights in a manner calculated to wake the patient. There was only one registered nurse on duty, and she was usually to be found in the nurses' lounge reading or knitting.

The night shift treated my disturbed neighbor in a manner that made her fearfully agitated. The young women thought this was very funny. "Look out, she's going to hit me," one would say. "Come here a couple of you and help me tie her up."

Since last December, the federal government has imposed a patients' bill of rights on nursing homes if they are to be certified as "skilled nursing facilities" acceptable for Medicare and Medicaid. One right is "to be free from mental and physical abuse and from chemical and physical restraints."

"Be quiet and go to sleep"

I saw no indication that many of the standards set were being observed at Elderberry. When I told the night nurse about being awakened by the night aides, she suggested I get my doctor to give me stronger sleeping pills.

I doubt if the director of nurses knew of many of the incidents: the young woman who was asked by a patient for a suppository and brought him a glass of water to "take" it with; or the one who rubbed a patient's back with toothpaste instead of cold cream. When I wondered why at least simple written instructions were not given, I was told that many of the young women could not read English. Even that scarcely explained the lights which went unanswered, the patients who were told just to be quiet and go to sleep.

Some did. There were three deaths one weekend. The white-haired woman who had kept up her walking to the last went out raging and screaming and had to be restrained. Perhaps that is why no one knew just when the Italian grandmother with the childish ways died. It was sometime between the arrival of the night shift and the time the morning shift came on duty and found her light on. It might have been on for hours. There was no doctor in the building, and the young women had found an ingenious way to put three chairs together in the corridors to make beds where they could sleep.

At Elderberry, patients were charged for every possible extra: laundry, special diet, incontinent care, drugs or items from the pharmacy, laboratory expense, use of extra equipment, beauty and barber shop bills and any and all therapy. Since I had chosen Elderberry because it advertised a physiotherapy department, I asked the director when my treatment was scheduled.

"Oh, you make your own arrangements for that," he told me. "We have a very good physiotherapist who comes several times a week. Take everything up with him. What you pay and the treatment you get is entirely between you and him."

"But this is a service you advertise," I argued. "It should be available to any and all your patients. It's why some of us are here! It's part of convalescent care!"

"It's an extra," he snapped. "Not all of our patients need it. Those who do pay for it—that's only fair. It costs us a lot. We have a good physiotherapist and we pay him a lot."

An unwanted doctor

Once a month, as the law required, a doctor came. The day after I arrived, Dr. L. dropped in to see if I was "all right." I assured him I was, except for a slight pain in one foot.

"Just put an Ace bandage on it," he advised. The Ace bandage arrived, from the friendly Elderberry-owned pharmacy. The nurse did not put it on because it was too thick and the pain had gone from my foot. A charge of \$2.28 appeared on my bill.

By the time Dr. L. dropped by the following morning, I had learned that patients at Elderberry paid for their own

continued next page

'He's not my doctor!' Turning to him, I demanded, 'What are you doing here?'

continued from previous page

doctors. The charge for the compulsory monthly visit, no matter how brief, was \$20.

"I did not ask you to come," I told Dr. L., "or ask anyone to send you to me. I don't need you, I do not want you, I will not pay you. The last thing I need is another examination or test." By the time I had finished this emphatic pronouncement, Dr. L. was out of the room.

The pecking order

In Elderberry, we were kept under surveillance as though we were in jail. The front and back entrances were locked early in the evening and watched carefully during the day. All other doors opened onto the enclosed patios. Patients may leave only when signed out in care of some authorized person. I got a pass to go downtown to take care of some personal business and to report to my doctor. He was impressed with my progress and wrote a "to-whom-it-may-concern" note saying that I could now take care of myself. I turned the note in at the desk. The next day one of the few registered nurses appeared at the door with Dr. L. in tow and announced blithely, "Here's your doctor!" I'm sure my surprise must have been very evident as I said, "He's not my doctor!" Turning to him, I demanded, "What are you doing here? I never expected to see you again!" I stood in the doorway so neither of them could enter and they both vanished. The nurse soon came back and said, "It's all right, we're going to let you go."

I have never seen Dr. L. since, but I have received a number of copies of his

bill for \$77.50 stipulating that it is for: examination number one, \$45.00; examination number two, \$20; "brief examination" (number three) \$12.50. When I asked for an explanation, his nurse wrote that all my medication and care was under his direction. He continues to send the bill, I continue to refuse to pay it.

Old age can be ugly, and nursing homes by their very nature reveal and foster that painful fact. I think this is harder for the patients to bear than physical discomfort, poor food or neglect. Put four women (or men) — infirm, suffering various degrees of pain, having no other basis for congeniality — into the confines of one small room and tension and unpleasant relationships inevitably develop.

The wheelchairs one saw parked outside in the corridors or lounges were there, more often than not, so that their occupants could escape as far as possible from their roommates. The pecking order began with the rudeness of aides to patients and continued up the line: nurses to aides, office staff to nurses. Patients were at the bottom of the list.

Is reform possible?

The director took a strictly hands-off attitude. Trouble with patients, he made it plain, was not his business, but was the responsibility of the nursing staff. Nurses could only scold all those involved, treat them as difficult children. If serious trouble threatened, they would move the troublemaker, shifting the roommates. In emergencies, RNs could use sedation. Peace must be maintained.

Is there hope for reform of nursing homes? Yes, if one is referring to obvious conditions. Paul Ryan, who recently did a survey for KRON-TV, reported that many nursing homes which have been criticized have either been cleaned up or were never as bad as they were pictured in the first place. He found no foul odors, no flagrantly unsanitary conditions. Elderberry is, I think, typical of the better ones. All can be improved, made to conform to higher standards. Legislation is pending and may prevail against vigorous lobbying by the nursing homes. The Gordon Duff assembly bill would require all nursing aides to have at least one year of training. Assemblyman Leo McCarthy's

bill would impose fines on nursing homes convicted of violations.

But legislation cannot change the basic fact that nursing homes by and large are established, operated and determined to make a profit, and will employ any means that will contribute to that end. To call a nursing home a "convalescent hospital" is a monstrous and deceptive misnomer. Perhaps when the scandals have been cleaned up, when we have a more humane and viable national health plan, we will have institutions that will be a happy step between acute service hospitals and our miserably commercialized nursing homes. □

By Faith Perkins

An inspection rundown of 27 nursing homes

By Ken McEldowney

In 1972, Marcy Kates's pioneering guide to San Francisco nursing homes (Guardian, 12/13/72) revealed widespread violations of state regulations and extraordinarily bad care. If anything, conditions are worse today.

Our most recent survey, completed April 25, shows the overwhelming majority (19 of 27) of San Francisco nursing homes had five or more major violations during the last California health department inspection (see chart on page 15).

Some facilities are better than others, but it is extremely difficult to find a good nursing home because regulations requiring open inspection records are ignored, files are tucked away in obscure,

virtually unknown offices and no government agency has attempted to publicize available information. The result: a virtual stonewall surrounding governmental inspection reports.

For example, federal regulations have specified for nearly two years that copies of Medicare inspection reports should be on file in the nearest Social Security district office. Having seen no publicity on this potentially valuable resource, the Guardian's nursing home survey team went to San Francisco Social Security offices posing as persons seeking inspection reports.

The request usually stymied the receptionist, who went from desk to desk

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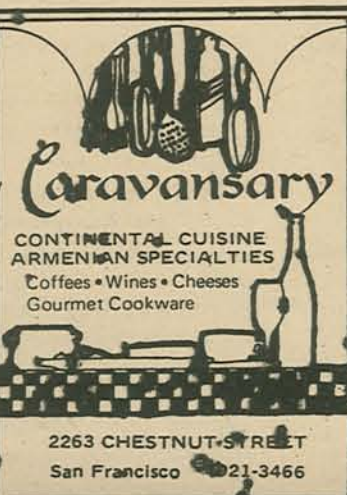
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trying to find what we wanted. No signs were posted announcing the availability of information. At the Inner Mission office, only the inspection report for Potrero Hill Convalescent Hospital was on file. For the other homes, there was only a short statement from the fire marshal.

The files at the 303 Golden Gate Social Security office were better. Even here the latest inspection report for several homes was from 1973. Some homes had no inspection reports on file at all. Instead, we found reports from a nursing home in Moss Beach and one from Oakland.

Where were they sent?

The federal Health, Education and Welfare people insist they are sending out the reports to the Social Security offices. Where are they?

The State Health Department sends Medical-Social Review teams to all Medi-Cal-approved nursing homes to make evaluations of the quality of patient care. These records are open to the public. When I called its Medi-Cal field office at the Ferry Building to take a look at the files, I was told to contact county officials. When I asked how, I was given the Medi-Cal eligibility phone number (558-2112) in the San Francisco Social Service department. I dialed the number but no one had heard of the inspection reports. Where were they sent?

Inspections should be the instrument that licensing agencies use to insure nursing home compliance with governmental regulations. Unfortunately, this has not been the case. Both federal and state authorities have decertified several disgraceful local nursing homes since the 1972 Guardian story, but our survey of inspection reports discovered homes still in operation that had terrible conditions. The problems are clear but little is being done to resolve them.

In California, licensing agencies have no sanctions short of closing down a facility to force compliance. Stalling, promises and stopgap reforms keep operators in business even though inspectors find repeated serious violations.

The Long-Term Care, Health, Safety and Security Act was an attempt to solve this problem by introducing a system of fines ranging from \$50 to \$5000 depending on the seriousness of the violation. Unfortunately, the nursing home lobby has prevented the implementation of the regulations.

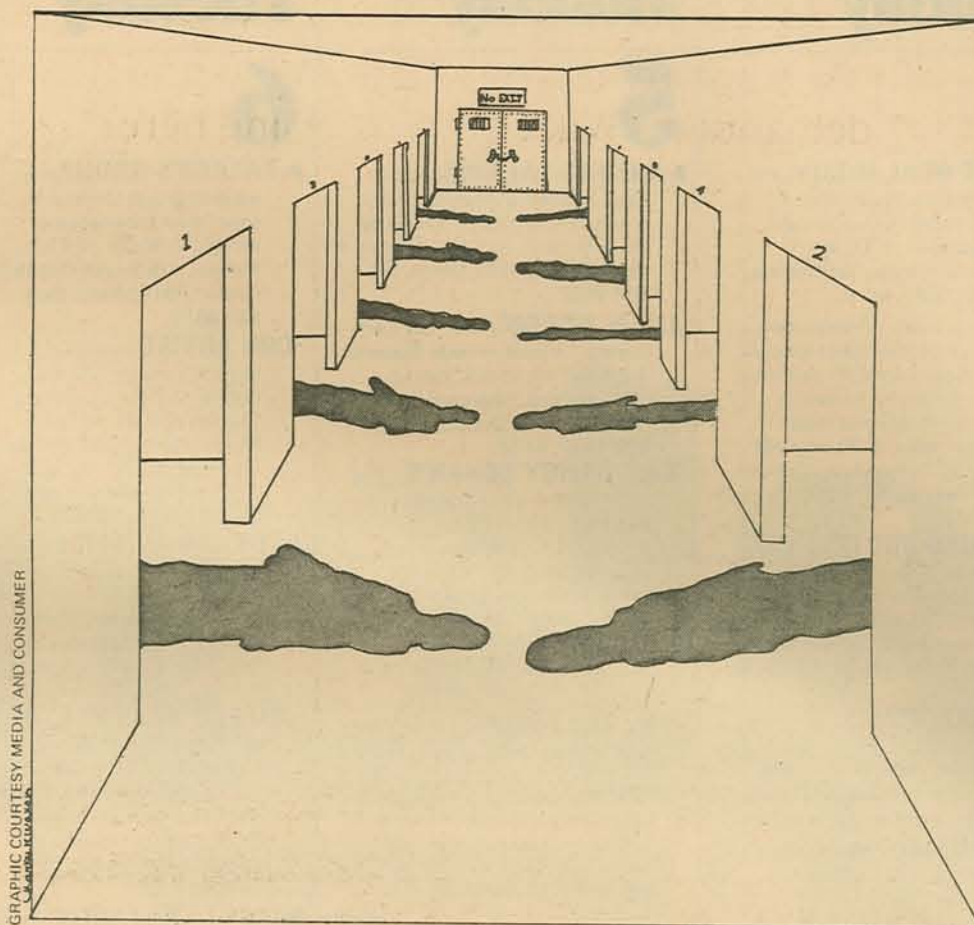
At the federal inspection level, similar problems exist. Contracts are with individual owners. If the nursing home owner is decertified for repeated serious violations, there is nothing to stop him or her from selling the home to a relative and reopening under a new name. The inspectors have to start all over again.

Rigid inspections and sanctions are needed because nursing homes are a business where, far too often, profits come before decent patient care. Mary Adelaide Mendelson, in her excellent book *Tender Loving Greed*, concluded, "There is ample evidence, on the basis of public studies, of the extremely high profitability of many nursing homes and chains, and I have found over and over again that nursing home owners go to great lengths to hide their profits—legal and illegal—from public view."

Short-changing and kickbacks

Throughout her book, she cites examples how a nursing home can make huge profits through short-changing the patients and violating state and federal regulations: cutting back on food, staff, maintenance; dipping into patients' private funds held in trust; overcrowding; kickbacks from doctors and pharmacies; administering drugs to one patient that were prescribed for another; overmedication and neglect replacing rehabilitation and restorative nursing care.

Investigating and documenting these problems in San Francisco nursing homes



GRAPHIC COURTESY MEDIA AND CONSUMER

They were made helpless by tying their hands and feet, by strapping them into a wheelchair or a bed with a 'posey' belt.

is beyond the scope of this article, but our examination of state inspection records covering the last two years uncovered many violations that could have been examples lifted directly from her book.

Next issue: where to find federal and state inspection records and how to choose a good nursing home. Subsequent articles will focus on inspection reports for facilities in other counties; probes of illegal activities committed by nursing home operators and owners; and failure of governmental regulations.

Nursing home staff and patients and other concerned persons should contact Ken McEldowney, 1070 Bryant, SF 94013, with their personal experiences and inside information.

Inspection reports

This guide to San Francisco's 27 skilled nursing homes is based on inspection reports from the California Department of Health, Facilities Licensing Section, Room 202, 1625 Shattuck, Berkeley.

The Guardian's first guide to nursing homes (12/13/72) was used by Assemblyman Leo McCarthy in public hearings held in San Francisco to help draft legislation to curb abuses. Marcy Kates, who developed and wrote our guide, testified at the hearings.

The inspection reports are open to the public, and they provide the best source of independent information on nursing homes. Call the licensing section a day in advance so the files can be pulled.

Following the address and phone number of each home is a number in parentheses indicating the home's capacity, followed by an M if it accepts Medicare patients, M-C for Medi-Cal. At the end of each summary, after the ownership information, is the designation (P) for profit or (NP) for nonprofit institutions.

Beverly Manor Convalescent Hospital, 1477 Grove, 563-0565 (168; M, M-C), Richard Traylor, Administrator. Bad record with 16 violations in the last inspection, December 1974. Among the problems: not enough staff; poor house cleaning; patient records not accurate or complete; numerous problems with medication and treatment not being administered as ordered; violations of patients' privacy; nine staff without TB tests on file; poor rehabilitation program. In December only 136 beds were filled, lowest in years. Met with public health department in February to discuss complaints. Complaints similar to those noted in 1972 Guardian report. Owned by the Beverly Enterprises, chain of nursing homes based in Pasadena (P).

Bowman-Harrison Convalescent Hospital, 1020 Haight, 552-3198, (21), owned and operated by Nellie Harrison. Excellent record; last

violation in 1971; all beds filled at time of last inspection in August 1973. (P).

Broderick Convalescent Hospital, 1421 Broderick, 922-3244 (48; M-C), Ernest Gray, administrator. Six violations in the February 1975 inspection: physicians' telephone orders not countersigned within 48 hours and not even dated in nine instances; of nine records checked, three medications and treatments were not administered as prescribed (one not for 13 months); safety hazards; no audible warning on the second floor patient call system; procedures on control and accountability of drugs and biologicals not followed. Earlier inspections also found: patient care policies not updated; medications not recorded as given; dirty bathroom, dishwashing water too cool; no ongoing rehabilitation program; staff without TB tests; patient call system not working; old drugs on hand from former patients; no self-help feeding devices. Owner: Casa Royale (P).

California Convalescent Hospital, 2704 California, 931-7846 (29), Mary Forrest, manager. Generally good inspection record, last inspection record of Oct. 4, 1974, showed only inadequate temperature controls on patients' water faucets and inadequate goals on patient care plans. No violations listed in 1972 Guardian report. Owned by Margaret Timberlake (P).

Central Gardens Convalescent Hospital, 1355 Ellis, 567-2967 (88; M, M-C), Rashild Hames, administrator. Consistently poor inspection reports; latest in September 1974 had 11 violations including: limited disaster plan; no written controls for rehabilitation, drug distribution and control; nurses' notes not accurate or complete on patient records; out of 12 records inspected there were five medication errors, 14 examples of medication or treatments not administered as prescribed, eight treatments without physician orders; dirty food preparation area; peeling paint; dirty staff restroom; external area leading into food-service area was dirty and littered with canine feces; poor training of staff in housecleaning; water too hot in patient plumbing fixtures; no evidence of ongoing rehabilitation; no licensed nurse supervision of diet; of 12 patient care plans, three were blank and three not complete. In earlier reports, Central Gardens was holding more patient money in trust accounts than was covered by bonds and was mingling patients' and facility's monies. Also no evidence of individualized patient schedule of activity including exercise of extremities and bowel/bladder training. (P) corporation of the same name.

Coastline Mission Convalescent Hospital, 5767 Mission, 584-3294 (53; M, M-C), Patricia Pung, administrator. Excellent record until July 1972; since then, even with change of ownership, numerous complaints. Latest inspection of February 1975 showed six violations including: inadequate record of patients' monies; incomplete medical records for staff; poor security and destruction of drugs prescribed for former patients; inadequate nursing manual; physicians' telephone orders not signed within 48 hours. In October 1974 violations included inadequate record of patient conditions and needs; medication and treatment not administered as prescribed; poor housekeeping; inadequate patient personal hygiene and cleanliness; poor prevention of bedsores, contractures and deformities; no current assessment of patient conditions and needs. Earlier in 1974 similar complaints were recorded including patients' monies not being separately maintained, poor housekeeping and no restorative programs. Owner: Western States Convalescent Homes (P).

Ralph K. Davies Medical Center, Castro/Duboce, 565-6779 (100, M, M-C), George Monardo, administrator. Only two violations in the April 1974 inspection: inadequate fire drills and patient water maintained at too high a temperature. Earlier inspections noted inadequate patient records and poor prevention and reduction of incontinence. (NP) corporation of the same name.

Fourth Avenue Nursing Home, 1326 4th Ave., 661-1339 (6), Douglas George Monroe,

owner and manager. Latest inspection of March 1975 showed 21 violations including: housing seven patients when home licensed for only six; outdated drugs in emergency kit; no TB tests for five of six staff; no regular fire drills; poor patient records; no emergency physician; insufficient staff; no special diets; dirty food storage area; weevils in pancake mix; inadequate patient call signal mechanism; dirty enema and douche tips stored together; meeting called but postponed in early April to discuss revoking license. Case in hands of Attorney General. Repeated overcrowding in past inspection reports (P).

Franciscan Convalescent Hospital, 2043 19th Ave., 661-8787 (140; M, M-C), Pam Brown, administrator. Bad inspection record. Last report in September 1974 had 12 violations including: inadequate health examinations for staff; inadequate nursing records on patient care; medication and treatment not administered as prescribed; insufficient staff, both licensed and unlicensed; poor housecleaning; exposed electrical wiring; patient signal lights not working properly; inadequate pressure-reducing equipment; no organized comprehensive rehabilitation nursing care; no privacy during bath. Earlier inspections showed similar problems. In addition, no training of staff for emergency drills; inadequate relief coverage for director of nursing; poor restorative care; bowel/bladder retraining; food not served at proper temperature; urine odors; poor housecleaning; patient water too hot; inadequate linen. Owned by Western States Convalescent Hospitals, Inc., of Pleasant Hill (P).

French Hospital, 4131 Geary Blvd. 387-1400 (100; M, M-C), M. B. Biesbroeck, acting administrator. Seven violations in the January 1975 inspection. Most serious violations included: inadequate medical examinations for staff; poor patient records of current medication, transferred patients, PRN (as needed) not documented properly, no written history of skilled nursing history and assessment; nine of 17 records checked showed improper following or recording of doctors' orders; treatments without physicians' orders; poor handling and storage of oxygen cylinders; prescription labels lack directions for use; no written manual on cleaning or disinfecting; poor rehabilitation program; no effective bowel and bladder retraining; eight of ten patients checked needed personal grooming. Earlier inspection reports showed no violations. Owner: La Societe Francaise de Bienfaisance Mutuelle (NP).

Garden Hospital, Jerd Sullivan Rehabilitation Center, 2750 Geary, Blvd., 921-6171 (122; M, M-C), Robert D. Riegg, administrator. 11 violations in the latest inspection in May 1974. Major problems included: poor patient records; medications not recorded; dirty food preparation area; brown insects in the bulk sugar; building dirty and in poor repair; patient call cords out of reach; poor drug controls; poor rehabilitation programs including no bowel/bladder retraining; numerous bedsores needing treatment; no goals in patient care plans. Earlier inspections were better. (NP) corporation of the same name.

Hampshire Convalescent Hospital, 1420 Hampshire, 285-7660 (51; M-C), Francis Miller, administrator. One of the worst. Ten violations in the November 1974 inspection including: staff without health or TB examinations; poor nursing care records; medication and treatment not administered as prescribed; no dietetic consultation; food not at right temperature when served; dirty; inadequate privacy; dirty and poorly maintained patient care equipment; poisonous substances accessible to patients; medication unattended during distribution; drugs prescribed for one patient administered to another; no recreational activity; of 17 patients, six needed hand/foot care; six without pressure-reducing equipment. Earlier reports had similar violations but also included: inadequate bond posted to protect patients' monies; uncovered trash containers; poor cleaning and maintenance; patient call system not operating in all patient care areas; inadequate drug distribution, control and storage; no established program to prevent bedsores or contractures; missing toilet seats and face plates on electrical switches; less money in bank account than recorded on patient account cards; missing window screens; patient water at 150 degrees, 30 degrees over the maximum. Very poor record in previous Guardian survey. Robert A. DeBene became a court-ordered receiver in November 1974 (P).

Hayes Convalescent Hospital, 1250 Hayes, 931-8806 (34; M, M-C), Eli Chalich, owner and manager. Repeated bad reports. Latest in December 1974, 11 violations including: no accurate nursing care records; poor housecleaning in patient care areas; no bacteriology test of autoclave from June 1973 to September 1974; poor sanitation of bedside equipment; inadequate patient personal care and grooming; no written evidence of bowel/bladder retraining. Earlier inspections showed staff without proper medical or TB examinations; broken fans; offensive odors; torn screen. Inspections were okay in 1973, but the Guardian survey of 1972 and earlier years also showed serious problems (P).

The Heritage, 3400 Laguna, 567-6900 (32), James Mann, administrator. Eight violations during the last inspection, in July 1974: emergency medication container not sealed, contents not listed on the outside; no records of regular fire and disaster drills; inadequate nursing care patient records; dirty tables, counter tops, equipment and floors in the kitchen area; no cleaning schedules; no approved disposition of medications; poor autoclaving; no current nursing care plans. Earlier inspection reports were much better. Owned and operated by the San Francisco Ladies Protection and Relief Society (NP).

Hillhaven Lawton Convalescent Hospital, 1575 7th Ave., 566-1200 (75; M, M-C), Catherine Colling, administrator. Average inspection record. January 1975 inspection violations included: staff without current TB test; medical records not comprehensive; no direction on prescription labels; patients' water too hot. Among earlier problems were: medications not given as ordered and no bowel/bladder retraining; and nurses' notes inadequately reflect patients' response to care. Owner: Hillhaven of California, Daniel R. Baty, president (P).

Jewish Home for Aged, 302 Silver Ave., 334-2500 (345; M, M-C), Sidney Friedman, executive director. Excellent record. Last inspection in April 1974 showed no violations. In 1973 only one: no emergency plan for evacuation and care of patients in citywide disaster. (NP) corporation of the same name.

Laurel Heights Convalescent Hospital, 2740 California, 567-3133 (32), Irmke Schoebel, administrator. Last inspection in October 1974 showed seven violations: no accu-

Continued on page 35

Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday
<div>3</div> <div>SPANISH HARLEM revival at a dance-concert benefit for the Delancey Street Foundation, hot music guaranteed with Mongo Santamaria and his orchestra, the Joe Cuba sextet, Willie Bobo and his band, special guest Cal Tjader, 9 pm to 2 am, California Hall, 625 Polk, SF, \$6 advance through Ticketron/\$8 door.</div> <div>MOTHER NATURE'S first annual sisterhood and toe-tapping fair, a women's dance to the rockin' Sweet Chariot band, benefit for Women's Bookstore, sponsored by Stanford Gay People's Union, 8 pm to 1 am, Tresidder Union on Stanford Campus, \$2.</div> <div>CELEBRATE May Day with pot-luck dinner and cultural entertainment, speakers and discussions, 5:30 pm, Fremont High School, High St./Foothill Blvd., Oakl., \$1 donation.</div> <div>"OUR INVISIBLE Past," a women's history slide show, plus celebration and benefit for Union W.A.G.E., 7 pm, Neighborhood Arts Theater, 220 Buchanan, SF, 444-8757/431-1290, childcare available, \$2.</div> <div>"MEN'S LIVES," a remarkable film about masculinity in America, 8 pm and 9:15 pm, Berkeley Men's Center, 2700 Bancroft, Berk., \$1.</div> <div>10</div> <div>STAR-SHOOTING at a carnival extravaganza, twelve hours of music, dance, theater and films, make it a marathon, presented by Shoot for the Stars Productions, noon-midnight, Neighborhood Arts Theater, 220 Buchanan, SF, \$1.50.</div> <div>BALD PRIMA DONNAS are welcome at an evening of Ionesco and Arrabal, masters of the absurd, "La Lecon," and "Bestialite Erotique," performed in French by the Paris-Action-Theatre, 8 pm, Zellerbach Aud., Bancroft/Dana, Berk., \$2.50-\$4.50/\$1.50-\$3.50 students.</div> <div>SOCKIN' IT to you, Ms. Clawdy, a fine singer, don't miss her, 8:30 pm, Bishop's Coffeehouse, 1437 Harrison, Oakl., 444-9805.</div> <div>"I BELIEVE" is a poetic exposition of the history of black people shown through the evolution of African dance forms, an extended version of "Evolution of Black Dance," conceived and choreographed by Halifu, with special guest artists Raymond Sawyer, Jose Lorenzo, Raymond Johnson, 8 pm, Roosevelt Jr. High, 460 Arguello, SF, \$2.50 in advance through Ross Records, SF, \$3.50 door. (also May 9, 8 pm, Martin Luther King Jr. High, 1781 Rose St., Berk.).</div> <div>VICTORIA Wei-lo Tsou, Chinese-American ballerina, makes a special Bay Area appearance before returning to the Matsuyama Ballet Company of Tokyo, program also includes Filipino music, theater and poetry, 7 pm, Chinese Cultural Center, 750 Kearny, SF, \$2 donation in benefit for International Hotel.</div>	<div>4</div> <div>IT'S THE REAL MCCOY, the great McCoy Tyner, that is, flexing those fingers tonight and May 6-11, 8:30 pm, Keystone Korner, 750 Vallejo, SF, 781-0697, \$4.</div> <div>OLE! It's a Cinco de Mayo celebration with the Ballet Hispanico of New York City and their vibrant ballets to flamenco, voodoo and Santana music, one night only, 6:30 pm, USF Memorial Gymnasium, Golden Gate/Masonic, SF, \$3-\$5 through BASS.</div> <div>MARCHING BOOTS for a hike to a remote section of Point Reyes National Seashore, meet Ursula, 9:30 am, 2209 Van Ness, SF, bring bag lunch, trip fee 25¢, transportation fee \$2. Sponsored by AYH.</div> <div>ORIGINAL WOMEN with original women's music, Marcia Bauman and Nancy Ruprecht at a fine women's bar, 9 pm, Bacchanal, 1369 Solano Ave., Berk./Albany.</div> <div>GAY CAUCUS of the National Lawyers' Guild sponsors two films about women in prison, "We're Alive" and "Time Has No Sympathy," in a premiere benefit for Women's Prison Legal Education Project, speaker from the Women's Project on conditions of women in prison, noon, Clay Theatre, Fillmore/Clay, SF, \$2.</div> <div>FOOD CONSPIRACY benefit, pot-luck dinner, music and dancing till you drop, Four on the Floor and Cohn and Chevalier provide the sounds, dinner 6 pm, Starry Plough, Shattuck/Prince, Berk., dinner \$1 or food donation/\$1.50 general admission without dinner. Bring ID.</div> <div>11</div> <div>OPERATIC FLEA CIRCUS at the first Opera Swap and Flea Market, opera libretti, sheet music, tapes, posters, costumes and music memorabilia in a benefit for the Western Opera Theater, noon to 5 pm, The Showplace, 2 Kansas St., SF, general admission \$1/\$1.50 if you want to sell or swap.</div> <div>"SINGIN' in the Rain," everybody's fave musical, Gene Kelly gets wet while Donald O'Connor gets the laughs, 2 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8600, \$1.</div> <div>ARTIST'S EMBASSY opens new show on theme "The Mother," jury show of local artists' work, slide show twice a day of famous madonnas, through May 31, 2-5 pm, 70 Oak St., SF, 626-6974.</div> <div>FRESH GOODS bring their jazz to an all-day session, sounds good, 2 pm to 11 pm, La Salamandra, Telegraph/Dwight, Berk.</div> <div>CAN'T BE BLUE, with L. C. "Rockin'" Robinson and his music at Minnie's Can-Do, 3 pm, 1725 Haight, SF, 752-6990, \$1.50. (Jimmy McCracklin, May 4, 3 pm).</div>	<div>5</div> <div>ARTISTS TALKING about "Art as Theory of Art," first in a series of seminars concerning the arts, noon to 3 pm, Malvina's Coffee House, 512 Union, SF, 431-9832.</div> <div>J.-L. G. GOODIE, it's "Les Carabiniers," a great vintage Godard, 7 pm and 10:15 pm, Pacific Film Archive, University Art Museum, 2626 Durant, Berk., 642-1412, \$1.50.</div> <div>BAD, BAWDY BEHAN'S "The Hostage," in a musical version but with its still-timely look at the Irish struggle, 8 pm Tues. through Sat., Sun. 7 pm, Berkeley Repertory Theater, 2980 College, Berk., 845-4700, \$3.50 (Tues., Wed., Thurs.), \$4.50 (Fri., Sun.), \$5 (Sat.) / student rush \$1 off regular prices.</div> <div>JAZZ PORTRAITS, a set of four films featuring the greats, Bessie Vaughn, Django Reinhardt, Dizzy Gillespie, Gene Krupa and many others, in performance and with friends, 7:30 pm, Great American Music Hall, 859 O'Farrell, SF, 885-0750, \$2.50/\$2.25 in advance.</div> <div>COLOR AND CONSTRUCTION by Berkeley women artists in a new show, "5/Images and Color," works in fiber, ceramic, glass, through May 29, 10:30 am to 5:30 pm, Art Co-Op, 1652 Shattuck, Berk., 843-2527.</div> <div>SONGS OF STRUGGLE, the Chilean folk group Quilapayun, in exile from the junta, sings about the struggle of the Chilean people, 10 pm, Open Studio, KQED, Channel 9.</div> <div>12</div> <div>SAVE YOUR ENERGY for a night with Energy Crisis and well-beloved Country Joe McDonald, Odyssey Room, 799 E. El Camino Real, Sunnyvale, 245-4448.</div> <div>THE WAR COMES HOME in "Summer Tree," a drama revealing the effects of Vietnam on an American family, a familiar scenario, performed by Theater Arts Dept., 8 pm, Little Theatre, Creative Arts Building, SF State, 1600 Holloway, SF, 469-1667. (also May 14, 16, 8 pm; May 18, 3 pm).</div> <div>FRENCH FLICK, Jean Renoir's 1954 film "French Can-Can," with Jean Gabin, about the man who created the Moulin Rouge, 7:30 pm, Dominican College, San Rafael, 457-4440, \$1.50. (also Renoir's classic "The Golden Coach," with Anna Magnani, May 5, 7:30 pm).</div> <div>"VISION of Poetry," an introduction with readings and discussion at the first of three poetry seminars with poets Terry Wetherby and Sevrin Housen, bring your work or something to share, 7:30 pm, Theta, 301 Lyon, SF, 929-1743, \$3.50.</div> <div>HAPPY BIRTHDAY, Breen's 50 years as a watering hole and hofbrau, celebrate from 9 am till closing with drinks at 50¢ and open hofbrau at \$1 a plate, 71 3rd St., SF, 781-5549.</div>	<div>6</div> <div>FATHER'S GROUP, rap support group for men to share their experience as fathers, 7:30 pm to 9 pm, Family, Youth and Children's Center, 2515 Milvia, Berk., 644-6617.</div> <div>CON ARTIST meets kind-hearted innocent Roman hooker in Fellini's moving "Nights of Cabiria," with the wonderful Giulietta Masina, 7:30 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8600, \$1.50.</div> <div>"DEATH AND LIFE in the Aztec World," poetry of the Aztecs read by Serge Echeverria, 7:30 pm, Excelsior Branch Library, 4400 Mission, SF, (also May 13, 8 pm, Potrero Branch, 1616 20th St., SF).</div> <div>RUFFLE YOUR FEATHERS at "Parliament of Fowls," a humorous ballet, to be featured in "An Evening of Ernst Bacon," also songs and piano pieces, 8 pm, Community Music Center, 544 Capp St., SF, 647-6015, \$2.</div> <div>LIGHT FANTASTIC, Fred and Ginger in "The Gay Divorcee," another socialite romp, 7 pm, Chinatown Library, 1135 Powell, SF, 626-1132.</div> <div>CONSERVE yourself for the SF Conservatory of Music Opera Theatre Concert, program includes Haydn, Mozart and Puccini's one-act opera, "Gianni Schicchi," 8 pm, Veterans' Aud., Van Ness/McAllister, SF, \$2/\$1 students. (also May 7).</div> <div>13</div> <div>"DEVELOPING your Woman Potential," a weekly group class to help you discover or rediscover your strengths, capabilities and attributes, through June 3, 5:30 to 8:30 pm, Women's Vocational Institute, 593 Market, Suite 516, SF, 495-8044, \$20 for 4-week course (special fee for low-income), registration one week before class date.</div> <div>FEELING LISZTLESS? Go bear Theodora Carras Primes in a piano recital of Liszt, Beethoven, Bartok and Schumann, 8 pm, Old First Presbyterian Church, Van Ness/Sacramento, SF, 776-5552, \$2.</div> <div>PRIVATE-EYE DOUBLE, "The Song of the Thin Man," last in the series of Thin Man movies, with William Powell and Myrna Loy, together with "Murder over New York," a Charlie Chan classic, 7 pm, Merritt College Campus Center, 12500 Campus Drive, Oakl., \$2.</div> <div>MILDRED PLOTKA, otherwise Carole Lombard, leads a madcap chase aboard the Chicago-New York railroad in a hilarious 1934 Howard Hawks comedy, "Twentieth Century," and Jean Harlow appears in one of her early, rarely shown films, the original "Platinum Blonde," catch this excellent double-bill on its last day today at the Gateway, 215 Jackson/Battery, SF, GA-1 3353, \$3/\$2 with discount card (\$2, valid one year).</div>	<div>7</div> <div>GOOD OLE Persons, a glad string band of five women playing bluegrass and good ole C & W, 8 pm, The Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.</div> <div>PERSONAL works for public viewing at "Persona," a mixed-media art show by women professional artists, 7-9 pm, (continuing through May, Wed.-Sun., 12-4 pm), Mitchell Room, Berkeley Public Library, Kittredge/Shattuck, Berk., 527-5044.</div> <div>GET DRESSED and go to the last in the series of San Francisco Symphony Orchestra Dress Rehearsals, with maestro violinist Isaac Stern, Seiji Ozawa conducts, 10 am, Opera House, SF, \$3 at the door.</div> <div>DON'T GIMME NO RAZZ, just go see and hear some great reggae footage, "Reggae," shot in England and Jamaica, "The Harder They Come," a now-legendary look at life, corruption and music in Jamaica, together with a blazin' reggae soundtrack, also a Latino feature, "Nuestra Cosa," (Our Latin Thing), featuring Fania artists, 7:30 pm, Wheeler Aud., UC Berk., \$1.50.</div> <div>14</div> <div>GIANT PAPER Draper Caper, paper-hanging workshop, go wild with streamers, ropes, rolls of newsprint, hang 'em everywhere, for grades 1-6, 75 limit, first-come basis or make reservations in advance, call 642-1608, workshop 3-5 pm, University Art Museum, 2626 Bancroft, Berk., 25¢.</div> <div>GROUCHO PLAYS GOD in "Skidoo," a bizarre 1968 Hollywood comedy in which Jackie Gleason drops acid and shares a cell with a Viet C.O., withdrawn within about two weeks of initial distribution, midnight, Bijou Nickelodeon, Market/7th., SF, 864-1066, 5¢, tickets available 10 am, limit two per person (Nickelodeon shows comic-strip fantasy "Barbarella," with Jane Fonda, May 7, midnight, 5¢).</div> <div>SWEDISH SILENCE, Bergman's disturbing trilogy, "Through a Glass Darkly," "Winter Light" and "The Silence," an excellent triple bill, 7 pm, Surf Theater, 46th/Irving, SF, 664-6300, \$2.50 (this program also May 15, opens week of Bergman classics).</div> <div>GOTTA GO hear Terry Garthwaite and friends, singing her own songs and Toni Brown's 8 pm, The Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.</div> <div>THREE HEADS are better than one, especially when Judy Statsinger, Ruth Schoenbach and Ms. Clawdy get together for a night of fine music and song for women's night, 8:30 pm, La Salamandra, Telegraph/Dwight, Berk.</div>	<div>8</div> <div>"PATTER" Feminist presents and fem 8:30 pm, 400 Bra \$1.50/\$</div> <div>STAY A Sleep," Chandl old get four 7 pm, Fallon/</div> <div>"PROMIS" docum Sontag Kippur filmed o "Weddi 8 pm, T Arguell</div> <div>THREE'S Pinter's a tramp househo tips the lance, o ing Thu sented b Actors SF Pove Ensemb 2940 16 \$3.</div> <div>HEATED Thomas Student Jose Sta San Jos</div> <div>YOU AM deal wit question sentativ Branch SF.</div> <div>15</div> <div>ANT FA media w architect and "20 1 pm, U Theater 642-143</div> <div>BAD DRE a Scotti Welles v in his 19 8 pm, J Center, 346-604 member</div> <div>FOLK AM singer/s local mi Salvage, Berk., 5</div> <div>INDIAN other ex beauti the G. S 11 am, College Arts Bli</div> <div>MIDDAY Harrell selection 12:30 p Church, 642-916 support Youth A Pantry e</div>

Weekend Events

MAY 2-4

"LOOKING FOR your Long Lost Mind," an original musical supershow with Bill Champlin, Marla Hunt, Pat Craig, Jeffree Cain, Laura Allen and Rahni, May 3 and 4, 3 pm, Hearst Court, de Young Museum, G.G. Park, SF, 558-3598, donation.

YOUNG JUNG, and older, too, in "The Story of Carl Gustav Jung," three BBC-TV films on his life and thought, benefit for the Magical Miracle Theater, May 2 and 3, 6 pm, \$3/\$2.50 students. (also May 6, 7:30 pm, Bertrand Hall, Room 26, Dominican College, San Rafael, free).

FILMMAKING, film studies and video all-day workshop, with student film festival, slide show on Marilyn Monroe, demonstration of basic lighting techniques, introduction to video, discussions and viewing sessions. Sponsored by Association for Media Education and Cal. Extension, May 3, 9 am to 5 pm (registration 8:15-9 am), Kroeber Hall, Bancroft Way, Berk., \$5/\$3 Association members.

"FALLEN SWEETMEATS," program performed by West Coast Dance Company, May 2 and 3, 8 pm, May 4, 2 pm, Margaret Jenkins Dance Studio, 2005 Bryant, S.F., 648-5278, \$2.50/\$2 students.

MAY 9-11

"MOVING SCULPTURES," one of the works in a jazz dance program by the Rec Russel Dance Company, includes two new works, "Isaac," a tribute to Isaac Hayes, and "Raindrop," choreographed by Bruce Bain, May 10 and 11, 3 pm, Little Theater of the Palace of the Legion of Honor, Lincoln Park, SF, donation.

PICKLING TIME, with the Pickle Family Circus at its grand opening in a one-ring extravaganza. Meet the Jugglers, the Dancing Gorilla, Willie the Clown and the down-home Pickle Family Band, benefit for Mission Childcare, May 10, 1:30 pm, May 9, 10, 11, 7 pm, O'Connell HS Gym, Harrison/22nd St., SF, in advance \$1.50 adults/\$1 under-12s, 50¢ more at the door.

SPRING Arts and Crafts Fair, sponsored by Sausalito Nursery School, handicrafts, music, belly dancers, mariachis, puppets, food, take a ferry straight to it, May 10 and 11, 10 am to 6 pm, Bank of America parking lot in downtown Sausalito, 50¢.

JUST A BUCK will get you in to see the Dollar Operas, performed by Western Opera Theater, "Tales of Hoffman," May 9, 8 pm (also May 17, 8 pm), "What Price Confidence," and "Tales of Tahiti," May 10, 8 pm, "La Traviata," May 11, 7:30 pm, (also "Barber of Seville," May 16, 8 pm, May 18, 2 pm). Order tickets from the Dollar Opera Box Office, War Memorial Opera House, Van Ness/McAllister, SF, enclosing check and SASE. Performances at Palace of Fine Arts, Marina/Lyon, SF, \$1.

"ROLL 'EM LOLA" is just one of the many great animated shorts in the program of the Tenth International Tournee of Animation, the cream of the crop, May 9, 6 pm, 8 pm and 10 pm, May 10 and 11, 2, 4, 6, 8 and 10 pm, Wheeler Aud., UC Berk., \$1.50. (also May 9, 7 pm and 8:45 pm, May 13 and 16, 7 and 8:45 pm, SF Museum of Art, Van Ness/McAllister, SF).

The CIA in Latin America

Inside the Company: CIA Diary
by Philip Agee
Penguin, London

By Rodney Larson

CIA Director William Colby told a House Appropriations subcommittee in late March that he is investigating the possibility of treason charges against Philip Agee, ex-CIA agent and author of *Inside the Company: CIA Diary*. For his part, Agee is proceeding with a campaign to systematically expose and "destabilize" the CIA around the world.

To date, Agee seems to have the upper hand. His exposes have already cost the CIA "several million dollars to transfer agents who had been fingered and to protect its operations in Latin America," according to CIA sources quoted by columnist Jack Anderson.

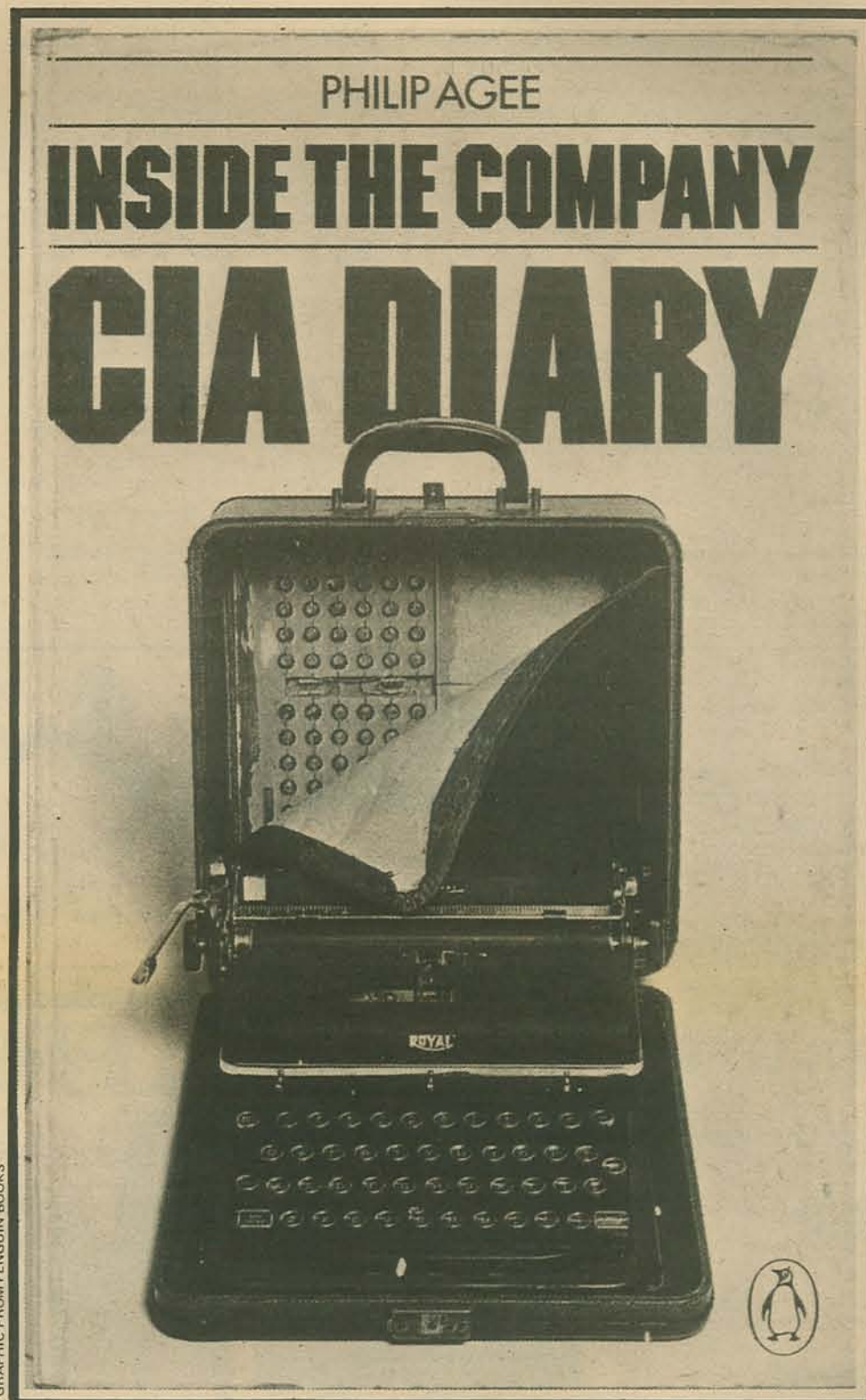
Colby and Agee are both veterans of many years in the CIA's covert action division, popularly known as the "department of dirty tricks." The battle was formally launched late last year when Agee released names, addresses and cover occupations of 36 Mexico City CIA agents. In early February of this year, Penguin Books in London published *CIA Diary*. The book has already become a runaway bestseller in Europe but has yet to be published in the US because of agency harassment (see box, page 19). Copies of the London edition are being circulated in this country, and one California congressman I know has begun to mail out copies, Colby's threats notwithstanding.

A secret and exclusive club

CIA Diary has caused hysterical reactions in official circles and joyous acceptance elsewhere because it is not like any other book about the intelligence community. No other "dirty tricks" operative has turned on the agency in print. The closest comparison is Victor Marchetti, an ex-CIA bureaucrat based in Washington, DC, who co-authored (with ex-State Department officer John Marks) the recent bestseller *The CIA and the Cult of Intelligence*. The CIA heavily censored Marchetti's book before publication, while Agee's book tells all. Agee divulges a veritable almanac of the nuts and bolts of his career as a covert operative in Latin America extending over a period of eight years.

Writing in diary form, Agee, now 40, recounts his life history from his days as a college student when he was recruited into the CIA, his three years under cover in the Air Force, his advanced training at the agency's headquarters in Washington, his work as a spy skilled in political subversion in Ecuador (1960-63), Uruguay (1964-66) and Mexico (1967-68), his political conversion at the time of the 1968 Mexico City Olympics and his efforts over the past six years to write and publish his memoirs amid constant harassment from his former CIA employers. In 640 pages of text with three appendices, Agee names so many persons, places, dates, organizations and techniques that the information is difficult for a reader to absorb. It is no less a problem for the reviewer. The book's principal merit emerges when one studies it for leads and facts that can be developed and expanded for further exposures.

But the book's value is its specificity: it really boils down to a long diary



GRAPHIC FROM PENGUIN BOOKS

'I tore open the lining of the inside roof of the typewriter case and found an elaborate installation of transistors, batteries, circuits, wiring and antennas—also a tiny microphone for picking up voices.'

of murder, torture, telephone taps, room bugging, phony newspapers and leaflets used to confuse students and labor; bribery of nearly everyone who would take a bribe including presidents, politicians, labor leaders, military officers and lay religious groups; the use of free-floating females who were assigned to an assortment of targets that included policemen and chauffeurs. You read this book with the growing realization that there is literally nothing in any criminal code that has not been resorted to by the CIA in its vaguely defined attempt to combat "communism."

Each of the many hundreds of incidents and facts in the volume is important, and a large percentage deserve further study and checking with other sources. We know Agee's credentials are established: the CIA has gone to great lengths to frustrate his effort at publication, and prominent officials have stated that his account is presented with

deadly accuracy. Therefore his information must be treated with respect.

The diary begins in 1956 as Agee, a graduating senior at Notre Dame University, South Bend, Indiana, is approached by a friend of his family, Virginia Philgrim, who refers him to an Agency recruiter. At first he did not accept, but the impending threat of being drafted caused him to sign up with the CIA. His first three years were spent in the Air Force, mostly in intelligence, but Agee thought this was worthwhile because he felt "a kind of satisfaction in having a secret and of being on the threshold of an exclusive club with a very select membership. I am going to be my own kind of snob. Inside the Agency I'll be a real and honest person. To everyone outside I'll have a secret lie about who and what I am." At the time, he was a devout Catholic and worried about his mortal sins and his relationship with God. But the CIA recruiters reassured him: "The

company leaders tell us we're entering the world's second-oldest profession (maybe even the first, but that can't be proved), and if there are any uneasy consciences in the group they have been soothed by Biblical quotations showing that no less a figure than God himself instituted spying. So much for the moral question."

Agee reports that the CIA training program was exhausting. The new recruits started with the readings of Communist apostates like the Yugoslav Milovan Djilas and his book *The New Class*. Interestingly, E. Howard Hunt disclosed in his latest book, *Under Cover*, that the CIA's secret domestic activities branch arranged for the publication of Djilas's book by Praeger Press in London.

A Watergatesque story

The "action training" taught the new recruits that the bulk of CIA activity is in subverting and managing governments outside the "Soviet bloc." Physical penetration and actual intelligence work in the Soviet Union and satellites "are extremely difficult to mount... because of the Communist internal security services." Agee's later experiences confirm this, as do most other writings about the CIA. Actual intelligence gathering is a minor part of the CIA agenda and budget.

The trainees learned that action operations consisted of "control, guidance and support of individuals and organizations engaged in the fight against communism throughout the world. They include labor unions, youth and student organizations, business associations, politicians, political parties and governments." Some of those named in Agee's book: the Editors Press Service in New York, Inter-American Federation of Working Newspapermen, the International Commission of Jurists, International Federation of Women Lawyers, the marketing firm of Thomas R. Miner and Associates, W.R. Grace & Company, the International Police Academy, Lone Star Cement Corporation, the International Catholic Youth Federation and many others. Agee gives specific details of the CIA's use of each group and individual he mentions in the book.

Soon after completing his advanced training in late 1960, Agee is sent to Quito, Ecuador, where the agency's primary mission at the time was to bring about a break in relations between Ecuador and the new Castro government of Cuba. One of Agee's early assignments is to tap the phone lines of the Cuban embassy. Some months later Agee recounts a Watergatesque story of the CIA's botched job of bugging the Czech legation in Quito:

"The plan is for two audio technicians to enter the house at night with the engineer who luckily speaks English. I will be in an observation post overlooking the house... We will have walkie-talkie communications between the target house, my observation post and the support base... If anything goes wrong, we will call on Vargas and his boys to step in and take over 'officially' while our audio technicians make a getaway....

"Bunglers! Everything went perfectly until about five o'clock in the morning.... They worked all night making three installations in the walls and were about to plaster over the transmitters when they were surprised by four Indian guards who had been asleep in another room all night....

"The only real casualty of this botched job will probably be my dog. Poor Lanita. I tested the dog tranquilizer on him last week just in case the Czechs suddenly put guard dogs at the house — several years

continued next page

'Bunglers! Everything went perfectly until about five o'clock in the morning.'

continued from previous page

ago the station spent about five nights using this special powder mixed with hamburger meat, but they couldn't get the Czechs' dogs to sleep so they could make an entry. Now, however, only a few minutes after I gave Lanita the prescribed dose he began to fade away. The vet came the next day, saying his central nervous system was paralyzed. He's still at the kennels and if he dies I will send a big bill to the Technical Services Division."

Agee discloses that the CIA was interested in bigger stakes in Ecuador than merely bugging a few embassies and tapping some phone lines. He describes how he participated in the 1963 overthrow of the popular government of Julio Arosemena by manipulating the press, bribing officials and fomenting strikes. The military junta which replaced Arosemena suspended the constitution, dissolved the country's parliament and declared martial law.

That same year the CIA helped to overthrow another government. Agee reports:

"Operations at the Georgetown station [Guyana] have just brought a big

victory against the Marxist Prime Minister, Cheddi Jagan. . . . The Georgetown station operations for several years have concentrated on building up the local anti-Jagan trade-union movement, mainly through the Public Service International, which is the International Trade Secretariat for public employees. Cover is through the American Federation of State, County and Municipal Employees (AFSCME), the US affiliate of the PSI."

This link between American labor unions and the CIA was not unusual. Much of the diary, in fact, is devoted to the CIA's attempts to subvert progressive elements of organized labor in Latin America with American union contacts.

In 1963 Agee "arranged for Jack Otero, the Assistant Inter-American Representative of the International Transport Workers Federation and one of our contact labor agents, to come to Quito from Rio de Janeiro." When Otero didn't work out, Agee asked for "a visit from some other high-level labor figure from Washington, hopefully William Doherty." Otero is still a high-ranking official of his union, and Doherty is now

the head of a vast program in Latin America called the American Institute for Free Labor Development. The AIFLD is a creature of the AFL-CIO but is funded largely by the US government and is mentioned in many studies as being part of the CIA plan to wreck the economy in Chile under Allende. Agee confirms that AIFLD was part of an Agency plan from its inception (see "Rocky, Meany and the Coup in Chile," Guardian 8/31/74).

Sometimes, Agee reports, the CIA attempts to influence Latin American politics by financing political parties. In Ecuador, the individual amounts were small, as was the country, but the cumulative total that passed through CIA channels accounted for much of the total spent in elections. The budget for these operations was more than \$500,000, and it grew rapidly later. In 1962 and 1964, the Western Hemisphere division of the agency engaged in a massive attempt to buy the Brazilian elections because of President Lyndon Johnson's implacable antipathy towards President Joao Goulart. According to Agee, this totaled "possibly as much as twenty million dollars" in 1964 alone. Goulart was later removed from office by a military junta that is still in power and that assisted in the 1973 coup in Chile against Salvador Allende.

In 1964, when Allende was running for election in Chile, another huge electoral operation was under way. At the

time Agee was stationed in Montevideo, Uruguay:

"Another nuisance assignment. The Santiago [Chile] station has a really big operation going to keep Salvador Allende from being elected President. He was almost elected at the last elections in 1958, and this time nobody's taking any chances. The trouble is that the Office of Finance in headquarters couldn't get enough Chilean escudos from the New York banks so they had to set up regional purchasing offices in Lima and Rio. But even these offices can't satisfy the requirements so we have been asked to help.

"The purchasing agent for currency in this area is the First National City Bank. . . . Headquarters sent down a check drawn on an account in the New York City Bank office which I took over to Jack Hennessy, who is the senior US citizen officer at the Montevideo City Bank. . . . I gave him the check and he sent his buyers over to Santiago for discreet purchase. In a couple of days they were back — according to Hennessy they usually bring the money back in suitcases, paying bribes to customs officials not to inspect — and Paul Burns and I went down to see Hennessy for the pick-up. When we got back to the station we had to spend the rest of the day counting it — over one hundred thousand dollars' worth. . . . They must be spending millions if they have to resort to this system and New York, Lima and Rio de Janeiro together can't meet the demand."

Agee's own political conversion ex-

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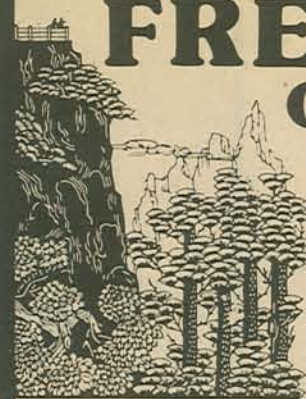
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tended over a period of years. He says his first doubts were raised by the US invasion of the Dominican Republic in 1965:

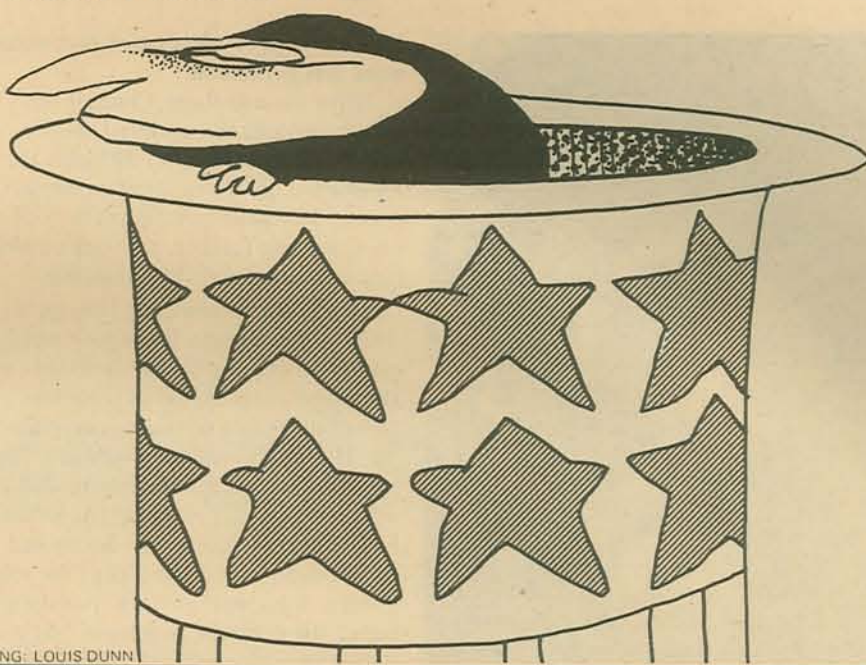
"I still can't believe the reasons for the Dominican invasion that we're trying to promote through [CIA propaganda]. Holman [Agee's boss in Uruguay] says it all goes back to the Agency's assassination of Trujillo. He was chief of the Caribbean branch in headquarters at the time and was deeply involved in planning the assassination, which was done by Cuban exiles from Miami using weapons we sent through the diplomatic pouch. The weapons were passed to the assassins through a US citizen who was an agent of the Santo Domingo station and owner of a supermarket. . . .

"Why is it that the invasion seems so unjustifiable to me? It can't be that I'm against intervention as such, because everything I do is in one way or another intervention in the affairs of other countries. . . . But what's really disturbing is that we've intervened on the wrong side. I just don't believe 'fifty-eight trained communists' can take over a movement of thousands that includes political leaders. That's a pretext. The real reason must be opposition to Bosch by US business and investments in the Dominican Republic."

But Agee kept his doubts to himself. The next time he seriously began to question his mission was in late 1965 when he saw firsthand the results of some of his activities. At the time, Uruguay was under a state of siege, and Agee and another CIA agent were showing a report to the Uruguayan chief of police in the chief's office:

"As Rodriguez [the chief] read the report, I began to hear a strange low sound which, as it gradually became louder, I recognized as the moan of a human voice. I thought it might be a street vendor trying to sell something, until Rodriguez told Ramirez to turn up the radio. The moaning grew in intensity, turning into screams, while several more times Rodriguez told Ramirez to turn up

'Another nuisance assignment. The Santiago station has a really big operation going to keep Salvador Allende from being elected President.'



DRAWING: LOUIS DUNN

the soccer game. By then I knew we were listening to someone being tortured in the rooms above Rodriguez's office. . . .

"I wondered out loud if the victim could be Bonuadi, whose name I had given to Otero for preventive detention. . . . We just sat there embarrassed and shocked. I'm going to be hearing that voice for a long time."

Agee's doubts grew to the breaking point at his next assignment, the 1968 Mexico City Olympics. In preparation for his new job, Agee reviewed the files on CIA operations at previous Olympics. He discovered:

"We've been in every Olympics since the Soviets appeared in Helsinki in 1952. Melbourne, Rome, Tokyo — and now Mexico City. Provocations, defections,

propaganda, recruitment of American athletes for Olympic Village operations, Winter games and Summer games — all the way with the CIA."

On Oct. 3, 1968, the Mexican government opened fire on thousands of students and others at a demonstration at the Plaza of Three Cultures in the city. This affected Agee deeply; he saw he could no longer continue with the agency:

"The difficult admission is that I became the servant of the capitalism I rejected. I became one of its secret policemen. The CIA, after all, is nothing more than the secret police of American capitalism, plugging up leaks in the political dam night and day so that shareholders of US companies operating in poor countries can continue enjoying the rip-off. . . .

"What happened at the Plaza of the Three Cultures is happening all over the world to people trying to change the system. Life is too short and has too many delights that might be missed. At thirty-three I've got half a lifetime to enjoy them."

But Agee was soon to learn that the CIA was not anxious to allow him to enjoy life once he quit the Agency. He recounts in *CIA Diary* how he decided to write a book and the ways the Agency hampered his efforts to do so over the next five years. During that time he contacted many publishers and moved from Mexico. His travels included trips to the US, Canada, Spain, Portugal, Cuba, France and England.

Everywhere he went mysterious forces always seemed to obstruct his activities. Agee describes how the Agency used his ex-wife's resentment over their divorce to pressure him and kept him from visiting his children. To tail him they enlisted the CIA's French (SDECE) and British (SIS) counterparts. They cut him off from his friends and means of livelihood. At one time he changed from one sleazy Paris hotel to another on a nightly basis to elude surveillance.

When he was really down and out in Paris in 1972, two young travelers, Sal Ferrera and Leslie Donegan, lent him money. Ferrera announced that he represented College Press Service and Alternative Features Service in the US and wanted to buy articles from Agee. Although Agee's suspicions were aroused, he kept the contact because he was destitute. When Donegan lent Agee a portable typewriter, Agee noticed that the surveillance increased. Agee explains in his *CIA Diary*: "Since bringing the typewriter that Leslie Donegan bought for me to Catherine's studio, I have been hearing a beeping sound on my portable FM radio. . . . I reached under the table, raised the typewriter case with the machine inside, and began

Continued on page 35

'CIA Diary' may be available in U.S. this fall

Philip Agee's *Inside the Company: CIA Diary* may be published in the US this July despite the extraordinary lengths the CIA has gone to to stop its publication. Jeff Steinberg, head of Stonehill Publishing Co., Inc., of New York, told the Guardian in a phone interview April 24 that his company had signed a contract for the book just two days earlier.

In the Penguin edition of *CIA Diary*, Agee describes some of the tactics the CIA used to stop him from writing the book and to keep it from being published. In July 1974, six months after the date of the last entry in *CIA Diary*, the CIA got several newspapers, including the New York Times, to run a phony story about a "drunk and despondent" CIA agent (clearly referring to Agee) talking with a KGB agent in Latin America. And in September, according to an article in [MORE] magazine, the CIA even approached Victor Marchetti, the former

CIA agent who coauthored *The CIA and the Cult of Intelligence*, and asked him to steal Agee's manuscript.

That same month, Agee's editor from Penguin, Neil Middleton, tried to sell Agee's book in New York but had no luck. Dutton, Putnam, Macmillan, Viking, Doubleday, Random House, McGraw-Hill and Knopf all read the manuscript and turned it down. According to [MORE], the publishers insisted that the rejection was "not a matter of politics" or of "publishers cowed by the CIA." But in the same article, Middleton was said to have considered the "primary reason the New York publishers rejected the book was fear of legal problems."

Late last year Middleton managed to get an agreement with Straight Arrow, the book division of Rolling Stone magazine. [MORE] reported that Straight Arrow paid Penguin \$10,000 for the US rights — advance, paperback and hardcover. Straight

Arrow listed the book in its catalog for publication in May, and Rolling Stone planned to run excerpts in the magazine.

But the Straight Arrow deal fell through. Rolling Stone's controller Tom Baker told the Guardian that Straight Arrow never had a firm contract with Penguin or with Agee. He added that Agee had switched agents and was now using Scott Meredith in New York. Meredith confirmed to the Guardian on April 23 that he was handling the book. He said no deals had yet been made, but he expected one shortly.

Meredith's deal was apparently with Jeff Steinberg, publisher of Stonehill. Steinberg told the Guardian he expects the book to be published in July. "We plan to just go ahead with it and not wait for any CIA permission like Marchetti did with his book," Steinberg said, referring to Victor Marchetti's and John

Marks's *The CIA and the Cult of Intelligence*, published late last year by Knopf. The book appeared with some 168 intriguing blank spaces where the CIA had censored it; this prior censorship had been upheld by a federal judge.

But the Agee book is not yet for sale in the US. CIA director William Colby told a House Appropriations subcommittee in March that the CIA intends to obtain a restraining order if any American publisher attempts to distribute the book. "I do not think I can stand idly by [and allow Agee] to profit further if I can restrain him," Colby said.

Steinberg insists he will fight the CIA anyway. "We have a lot of lawyers," he said, "and the ACLU has offered their assistance. We feel we are on strong ground. We are going to resist any interference." □

—Bob Levering

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Books

The flowering of vaginal art Judy Chicago

"Through the Flower: My Struggle as a Woman Artist." By Judy Chicago, with an introduction by Anais Nin. Doubleday, \$8.95.

Are you Katy?" asks Judy Chicago, striding out of her warehouse studio, car keys in hand. Soon we're driving down dim Santa Monica streets to a jazzy delicatessen where Judy orders up gargantuan quantities of turkey legs, artichoke hearts and fruit salad. She buys me a pint of fruit salad. "I'm feeling generous tonight."

Judy is short and bouncy, joking with the deli boy, telling me of the wonderful afternoon she's spent with a high school friend from Chicago. I feel immediately that she could be my friend, wearing jeans, aviator glasses and a knit top, she seems almost too unprepossessing to have produced such precise and powerful art.

Judy Chicago is one of very few women artists whose work is recognized in a male-dominated art marketplace. Her work sells, gets reviewed, and is shown at major museums and galleries.

Her work is particularly important because even though Judy is recognized by the world at large, she has not turned her back on women. She has started women's art programs, women's exhibitions and women's galleries, building a feminist art context in which her work can be seen.

Her art, for all its technical perfection, speaks to people like me with no artistic sophistication. The first time I saw a reproduction of her drawing "Peeling Back," I was shocked and secretly fascinated. The drawing looks like a cross between an artichoke and a vagina.

I loved the force and bravery of Chicago's image, for violating society's taboos about the unspeakable, unseeable



Judy Chicago

vagina. Like a sticky subject finally brought into the open between friends, it cleared the air, relieved me and freed up my energy. It was a positive image.

The force of her images is the culmination of some 30 years of work. A friend told me, "Judy is one of those rare women who has survived an American upbringing with a sense of the importance of her own work intact." Chicago takes herself seriously as an artist and always has. She works 14-hour days, six and seven days a week. Somehow she never

bought society's assumption that women's work was peripheral.

Since she was three, Chicago has drawn, painted and sculpted. In her excellent autobiography *Through the Flower* she describes throwing herself against the challenges of artistic tools: saws, welding torches, air brushes, oils, even fireworks and china painting.

Born Judy Gerowitz in Chicago in 1939, she received a lot of love and support from her Jewish family for her art. Her father, a leftist union organizer turned insurance salesman, encouraged her. Her mother, who trained as a dancer and worked as a secretary, provided her with a role model of a working woman. Eventually, of course, she discovered that other people could not accept the idea of women doing serious work, but she maintained the precious awareness that it was they who were confused, not she. She changed her name in 1969, in conjunction with a one-woman show at Fullerton, California, divesting herself of names imposed by male social dominance.

Today she lives in Santa Monica with her second husband, Lloyd Hamrol, who is also an artist. They work in two huge warehouse studios side by side in the industrial section of Santa Monica. They have been friends since college and have been married since 1969, although they have lived apart for long periods to provide each other psychic space. They now live together.

For years, Chicago has worked with circular images. "Ich, that looks like a womb," said one male-teaching assistant during her student days, and for years Chicago concealed the forms within cool, minimal exercises of technical virtuosity.

The result, she says, was that she achieved approval in the art marketplace, but with a nagging sense that she had to conceal her true nature to win that

PHOTO: FRANK J. THOMAS

By Nora Gallagher

Inside a fiction publishing collective Judging from his worn raincoat

It's one o'clock in the afternoon at Harold's Club, and novelist Ronald Sukenick looks as if he just put in a ten-hour day. He probably has. He's now a promoter and a publicist.

Two years ago, Sukenick and six friends had a novel idea. They were not only going to write fiction, they would edit, publish, proofread and distribute their own books. Thus they started the only organization of its kind in the country: the Fiction Collective. Members include a National Book Award nominee, B. H. Friedman, and established writers like Jonathan Baumbach, Russell Banks, Jerome Charyn, Mark Mirsky, Peter Spielberg and Sukenick. All have been published by commercial houses, including the prestigious Alfred A. Knopf. California writers include Ishmael Reed, the recipient of a 1975 Guggenheim fellowship, Jerry Bumpus and Andrei Codrescu.

"Two things made me do it," says Sukenick, taking a bite out of Harold's roast beef sandwich. "One, it's a question of survival. I haven't had a book published through a New York publisher since 1969, even though I'm a well-known novelist. Another member of the collective had to go to 33 publishers before they published him. The second reason is having my fate in my hands makes me feel good."

Sukenick hands me a copy of an article he wrote for the New York Times Book Review last September. "The publishing industry can no longer support quality fiction," it begins. "... What we have is a mass market industry that can-

not afford to produce small, reasonably priced editions of quality fiction. ... Readers are denied the opportunity to choose from, or even know about, the remarkable diversity of literate fiction." The words "quality" and "literate" are sufficiently vague to produce a kind of vulture-like expectancy in me. The article certainly did that to the New York critics. Just what kind of books do these people have in mind?

Sukenick pulls three volumes from his briefcase. They look like books. They do not burn up in his hands. They are the first three titles published by the collective last October. *Reruns*, by Jonathan Baumbach; *Twiddledum Twaddledum*, by Peter Spielberg; and *Museum*, by B.H. Friedman. *Reruns* is a series of 32 nightmares endured by Baumbach's hero, variously named Jack, Kid, Ace, Honcho and Sweet-heart, while his friend Weiner films him. *Twiddledum Twaddledum* is about Peter, an identical twin whose brother dies at birth. For Peter the world becomes a fiction schizoid. *Museum* is a love story between the son of a museum director, Em, and two women, a painter and an art historian.

"Ah ha," said the critics. "You're talking about 'experimental' fiction." (James Joyce's *Ulysses* was called experimental at one time, which may be why it was first printed in Virginia Woolf's basement.) In a sense, the books are experimental. They don't have fixed plots or even consistent characters. But they also do what fiction, any fiction, is supposed to do: they speak to the present problems

of culture. *Reruns* is about the hopelessness of trying to establish any kind of fixed identity for oneself. *Twiddledum Twaddledum* attacks the notion that anything is fixed or stable or sane. *Museum*, the most "traditional" of the three, is about a man's inability to love women deeply or permanently while holding on to his father's dreams.

On reading the reviews, I found that most critics liked some of the books. *Reruns* got extremely good reviews. *Twiddledum Twaddledum* got "almost a great novel" from the New York Review of Books and "a take-off on the coming of age novel that doesn't take off" from Newsweek. *Museum* got mostly bad reviews. But one critic, Michael Mewshaw, writing in the New York Times Book Review, criticized the quality of production, editing and proofreading ("bad books published in a slipshod fashion") and questioned whether writers who were dependent on each other financially might sacrifice quality for the sake of solvency. Sukenick and Baumbach wrote letters back, and it soon degenerated into a poisonous exchange among the three.

Although Mewshaw was overly hostile, he took a courageous step. While the other critics bowed low to the concept of the collective (Newsweek called it "an idea whose time has come") and went on to comfortably review its books, Mewshaw questioned the very present and future work of the collective.

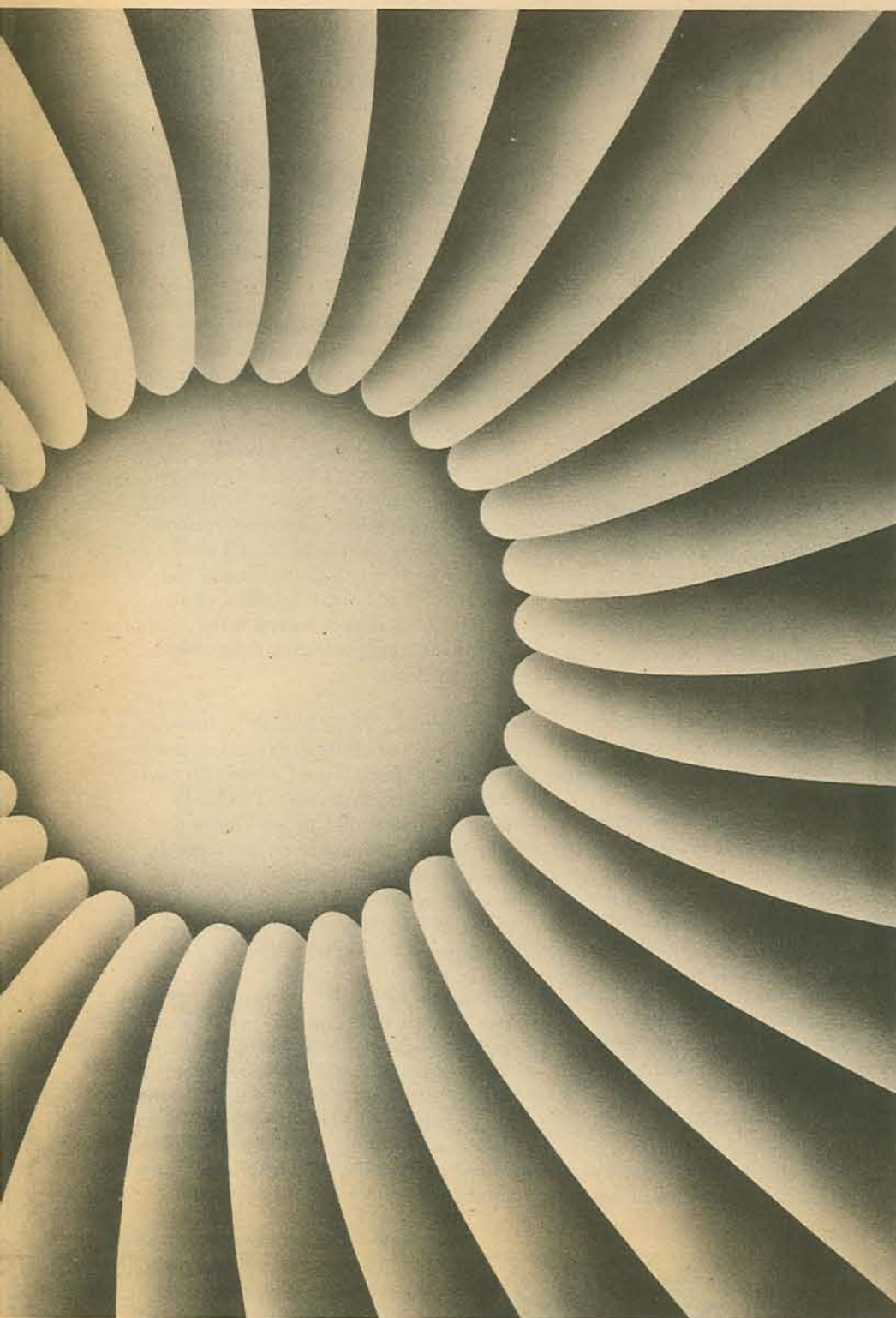
So how does it work? Sukenick explains that manuscripts are chosen for publication by a 50% vote of the

members. When a writer's manuscript is selected, that writer becomes a member of the collective. There are now between 20 and 27 members. The collective has just come out with four more titles (see box) and will publish three more in the fall. Asked how the collective searches out manuscripts, Sukenick replies, "We all know writers who write well who can't get published. We feel an obligation to writers who have been working for years and to new writers."

Why aren't there any women in the collective? Sukenick replies, "It's really accidental—the original group just happened to be men. And besides, women are having an easier time getting published. We are looking at three manuscripts written by women."

After a manuscript is chosen, the elected author lends the collective \$3000 to cover printing costs. Of course, very few writers have \$3000. The collective has received a \$15,000 grant from the New York Council on the Arts, but that went to cover a secretary's salary in New York and to pay for what little advertising the collective does. "We hope for more grants in the future to cover printing costs," says Sukenick, "and we have a few angels." Judging by his worn raincoat and skill at bumming cigarettes, no one is making off with the bread.

The writers edit by suggestion rather than blue pencil. "One of our members, Seymour Simkus, sent a curt note with his manuscript to Jerry Bumpus saying that



Judy is one of those rare women who has survived an American upbringing with a sense of the importance of her own work intact.

approval. In the last five years, she has burst out of the minimal forms into forceful, explicit images.

She writes in her autobiography, "I made shapes where the central holes contracted, and expanded, clicked around in a circle, twisted, turned, dissolved, thrust forward, and became soft, both consecutively and simultaneously.... I wanted to express what it was like to be organized around a central core, my vagina, that which made me a woman."

After years of concealment, Chicago brought her images out of the closet, culminating in 1974 with the "Rejection Quintet," a series of unmistakable vaginal images.

"I'm dealing with the cunt as a metaphysical issue," Chicago tells me later as we sit on the floor in her loft above the studio, eating our fruit salad. "As an image of female identity. Being able to be entered, and being able to bring forth a child out of the center of ourselves has given us as women certain access to feelings of vulnerability which have been culturally reinforced. We start off from a premise that it's okay to be vulnerable. That's a very different premise from the way men start off. They start off with, it's not okay to be vulnerable and one must defend oneself all the time. That changes every priority that there is in the world. It has nothing to do with having an orgasm."

Chicago's strong, positive images call up the society's simultaneous desire and degradation of our whole being, and especially our cunts.

"The experience of my cunt," Judy continues, trying to explain to me that the cunt does not necessarily mean a focus either on sex or on men, "is my experience with my own pleasure. It happens I'm heterosexual. If I was homosexual then I would be getting pleasure

that way. I was trying to describe my own experience in pleasure, being validated, loved and entered. But I wasn't talking about his pleasure. I was talking about mine. It's centered in self."

Her strong sexual self images still bring some resistance. Her male dealer told her that the most explicit piece in the Rejection Quintet, "Peeling Back," offended some people. "I think that's ridiculous, fuck them," she shrugs.

"I did an erotic show. For all I know, people were freaked out, but they didn't say anything to me. It was all miniatures, ivories, porcelains and lithographs. It's all very active sexually. I have this mythology in my work now, called the butterfly goddesses and other specimens. The butterfly vagina is having intercourse, so it's swooping down and grabbing the male principle and jumping up and down on it, and squeezing it and getting off." We laugh.

"Everyone kept saying, 'Oh it's a beautiful show.' The people who didn't think it's a beautiful show don't come up and say, 'Oh God, they're freaked out.' I believe in art and I can't imagine anybody freaking out. But I can't imagine anybody freaking out from the word cunt. It never ceases to amaze me when people get uptight."

I ask Judy why her work is so preoccupied with the female image, and ask whether this doesn't imply a belief in a deep difference between men and women.

"Self image is still very important to us, as women," she tells me. As long as our self image and our image in the world are not consonant, there will be a strong degree of self image in our work. There is more consonance between men's self image and their image in the world. They do not need to be preoccupied with who they are. We have paid a price for that, as

[continued on page 35]

coat and skill at bumming cigarettes, no one is making off with the bread.

he expected only typo editing" grins Sukenick. "Bumpus did just that and sent it back. A few days later Bumpus got a very frightened phone call from Simkus asking him what was wrong with the book." It turned out that nothing was wrong with the book as far as Bumpus was concerned.

Certainly, all writers need to get out from under the tyranny of editors. I have devised a thousand ways by which Bruce Brugmann could die a slow, painful death. But he has also saved my life with his blue pencil. Sukenick says, "Writers' tastes are superior to editors." Perhaps we would all be better writers if we did more editing and vice versa.

The manuscripts are typeset in New Hampshire, then printed in Michigan. The writers proofread each other's books. I found several typos in my reading, no more or less than Putnam's latest books. On this point, I think the collective should take Mewshaw's critique seriously. If they are to accuse the New York publishing industry of "having no standards," they must live up to high standards of writing, design, editing and proofreading as well.

The books are distributed by George Braziller, a New York distributor (who distributes, among others, the Smithsonian Institution Press) and by the writers themselves.

All the first books sold out in first printing—1500 copies—and are now in second printing. The collective will not allow any books to go out of print. The books sell for \$7.95 hardcover and \$3.95

paper—published simultaneously—but everyone from bookstore owner to library jobber gets a discount. The original authors have, however, retrieved their initial investment.

Sukenick stretches and looks at his watch. He's due at KQED for an interview. In parting he says, "We are all motivated by self-interest. Any writer who won't work for himself is a dope." □

Four collective books

98.6, by Ronald Sukenick. \$7.95 cloth, \$3.95 paper.

98.6 is a novel about the members of a California commune. It takes place in three parts: "Frankenstein," "The Children of Frankenstein" and "Palestine." The first part describes the late Sixties culture, the second is the story of the commune, and the last part is a Utopian version of Israel that takes place on the ultimate kibbutz.

Searching For Survivors, by Russell Banks. \$7.95 cloth, \$3.95 paper.

Searching For Survivors is less a collection of short stories than a cycle of stories, each one growing from the others. The overall theme is a Seventies version of *Pilgrim's Progress* in which the puritan is compelled to explore a wilderness of guilt and discontent only to discover, at the end, separation, loneliness and self-exile.

The Secret Table, by Mark Mirsky. \$7.95 cloth, \$3.95 paper.

The Secret Table is two novellas plus a final series titled "Stories". In "Onan's Child," Maishe, the hero, is cast as Onan, who refused to sleep with his wife. In "Dorchester, Home and Garden," Maishe returns to a burned-out Jewish neighborhood where he is swept up by angels and dropped in a city. There he discovers Isaiah, Plato and Socrates wandering with the bums and politicians of the Boston Common.

Statements: New Fiction from the Fiction Collective, edited by Jonathan Baumbach.

Statements is a sampling of 27 short stories by members of the collective—Abish, Ashberry, Banks, Baumbach, Brownstein, Charyn, Codrescu, Elevitch, Horowitz, Katz, Major, Mirsky, Molinaro, Reed, Skillings, Spielberg, Strand and friends.

According to the Kirkus Review, "there is one thing they have very much in common—a somewhat macabre sense of humor, sharpened to cutting edges."

All four books can be had at bookstores in the city, at Cody's in Berkeley, or ordered through the Fiction Collective: Attn: Peggy Humphries
Brooklyn College
96 Schermerhorn St.
Brooklyn, N.Y. 11201 ■



Ronald Sukenick.



Russell Banks



Mark Mirsky

West Coast publishing

The reports of its death have been greatly exaggerated

ITEM: "... On the local front, Rolling Stone, is scuttling its ambitious book publishing arm, Straight Arrow, and, says Jann Wenner, will concentrate on putting out 'half a dozen good books a year. I'm afraid San Francisco will never make it as a book publishing center.'"

Herb Caen, March 27, 1975

In a way, Jann Wenner is right. Eastern multinational conglomerate publishing will never make it on the West Coast because it has no place here. Instead, the West has smaller, unconventional publishers who are able to set important trends (*POW: Two Years with the Vietcong*, a Ramparts Press book which broke the Eastern embargo on antiwar books), new lifestyles (*The Whole Earth Restaurant Cookbook* from the San Francisco Book Company, *The Whole Earth Catalog* and the *Co-Evolution Quarterly* from the Whole Earth people, *The Massage Book*, the big best seller from Bookworks) and a tide of innovative books on Eastern spiritualism, consciousness raising, community awareness, Third World literature, women's writing and some of the best poetry published in the country.

Last year, the National Endowment for the Arts recognized the importance of this publishing phenomenon and awarded the lion's share of its \$248,085 in grants to 32 West Coast, 27 California and 23 Northern California presses.

We contacted several local publishers about Wenner's remarks. Their comments, plus a capsule of their recent and upcoming books:

"If by 'publishing' Jann Wenner means the multinational corporations, they will

remain in the East," predicts Ruth Gottstein, editor of Glide Publications. "But the creativity, energy and cutting edge of thinking of the future are all here. All they have is the equipment — the presses, mode of distribution, promotional money. We have all the creativity.

"It depends how you define your terms. I would say that clearly the most creative people live in Northern California. More writers live here than any other area in the country and the successful ones sell to the larger publishers in New York. We have to break the syndrome of creating here and shipping there."

Glide Publications, 330 Ellis, SF, is a self-supporting program of the Glide Urban Center. It gears its books toward no-nonsense survival in the community — for gays, women, Third World people, senior citizens. Gottstein says that the book sales are up.

Fall books: *Shock Treatment Is Not Good for Your Brain. Call Me...* The title of the book is taken from an ad run in the Examiner by a young neurologist who wanted to interview patients who had undergone controversial shock treatments. Dr. John Friedberg compiled the interviews and lost his job in the process.

City Lights Books, 1562 Grant, SF. Lawrence Ferlinghetti's 19-year-old North Beach publishing company handles an international stable of authors. "I don't know if you can say that San Francisco will never be a big publishing center," says Nancy Peters, editor for City Lights. "It isn't now. It's a big publishing center in one important way. Important trends and ideas come out of

the West Coast. All the interest in Eastern religion, new ideas in psychology, the variety of therapy, alternate lifestyles, understanding self and health books all came from the West Coast mainly from small presses where they shuttled to New York and were mass-produced. The West Coast is original, innovative and a big catalyst for what's pushed back East."

Coming out soon: *Insights and Poetry*, Huey P. Newton's unpublished, non-political manuscripts combined with poems by black poet Ericka Huggins; reveals Newton's little-known association with the Zen Center. *Chicago Trial Testimony*, comic-book-style cover denotes the tone of Allen Ginsberg's account of his experiences before the Chicago 7 trial judge. *Fast Speaking Woman*, poetry by Anne Waldman.

Shambhala Publications, 1409 5th St., Berkeley. President Sam Bercholz considers Wenner's remarks as "his personal ego trip. There is no major money-making publishing center here. It's a major cultural publishing center. The kinds of books that come out of here offer quality if not quantity."

Shambhala, named after a multi-meaning word associated with Central Asian mythology, has published 70 books that deal with "the potential of men and women in evolution" — Eastern religion, Western mysticism, psychology, philosophy — and man and woman's relationship to the environment — medicine, cookbooks. Best seller to date: *The Tassajara Bread Book*, 250,000 copies sold.

In July: A new edition and translation of *The Tibetan Book of the Dead*, by

Francesca Fremantle and Chogyon Thungpa. Includes a commentary "especially for our times." Anticipating demand, Bercholz is running 32,500 copies on the first printing.

San Francisco Book Company, 321 Pacific, SF, 981-6132. The SF Book Company, is one of several Bay Area publishers working in tandem with East Coast publishing houses to achieve better distribution and a national audience. Their latest book is *Immaculate Deception*, by Suzanne Arms, an extraordinary book by a photojournalist (and member of SF's Jeroboam photo group) who traveled to Holland, Denmark and England, as well as around America, in an attempt to develop a blueprint for humanistic changes in American childbirth practices.

Yardbird, Box 2370, Station A, Berkeley, 843-3537. The brainchild (and lovechild) of National Book Award winner Ishmael Reed (for *Louisiana Red*), Yardbird's major current project is the Yardbird Reader, a magazine format book which counters the New American Review by publishing new pieces of Afro-American and Third World writings and art work — a unique multicultural reader.

Scrimshaw Press, 149 9th St., SF. Specializes in finely honed works on California and Californiana. In the past Scrimshaw has produced languid works on Robinson Jeffers, Big Sur and a winsomely nostalgic book on the 1939 Treasure Island World's Fair — a fair on the verge of a World War to end all fairs. Two recent photo chronicles of the counterculture are Scrim-

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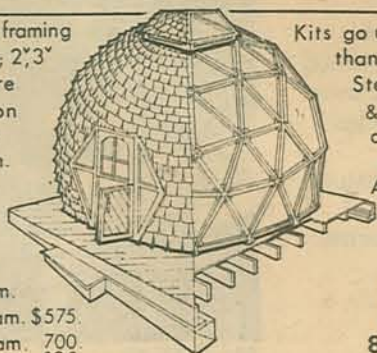


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shaw's bestsellers: Alexandra Jacopetti's *Native Funk and Flash* and *Homemade Houses: A Guide to the Woodbutcher's Art*, by Art Boericke and Barry Shapiro.

Reaction to Wenner's statement: "I was appalled," says sales manager Jacqueline Bogue. "I think publishing out here is healthy and growing. There are quite a few middle-size publishers alive and well. Lots of authors out here are unknown, and they would just become tiny fish in the East Coast publishing game," she added.

Wilderness Press, 2440 Bancroft Way, Berkeley. "The world's largest publisher of trail guides," says owner Thomas Winnett of his operation. "We have been publishing for eight years now and we've had nothing but growth and success. I notice other publishers, lots of them springing up. New titles. I don't see decline, although I'm sure that Straight Arrow must not be the only one closing. Even in the best industries companies fold."

How does one break into such a highly specialized field as publishing trail guides? Winnett, who has published the *Fybate Lecture Notes for the University of California* for the past 20 years, says, "I'm a straight, old-fashioned fellow who's been hiking in the High Sierras since I was a Boy Scout." In 1967 he decided to try his hand at trail guides, since "few existed and most were out of date." He first published *Sierra North*, which has sold 50,000 copies. The next year he published *Sierra South* and now offers 28 guides.

Upcoming: *Outdoor Guide to the Bay Area: Exploring with Boots, Bikes, Backpacks, Boats, Buses, Books and BART*, by Dorothy Whitnah. *The Tahoe Sierra: A Natural History Guide to 100 Hikes*, will include 200 photos, maps and diagrams. A complete revision of *Sierra North*.

Troubador Press, 126 Folsom, SF.



Founder Malcolm Whyte started out publishing greeting cards but switched to a broad range of entertainment books including coloring, game, cut-out and "enrichment books for children of all ages." Troubador has 85 to 90 leisure books and cookbooks in print. Their popular *Complete Guide to Yogurt* has been translated into Spanish and Italian, and their books are distributed in Canada, New Zealand and Australia.

Recent titles include: *Paper Movie Machines: Mini-Movies Ready to Make*, an ingenious cut-out-toy-within-a-book for making simple "flip-it" drawings to create an illusion of animated drawings or complicated phenakistoscopes and zoetropes.

101 Productions, 834 Mission, SF. Jacqueline Killeen, vice-president and co-owner (with her husband Roy) of 101 was quick to inform Herb Caen that their *House Plants for the Purple Thumb*, by Maggie Baylis, sold more than 450,000 copies. Specializing in cookbooks, 101 was created after the unexpected success of a restaurant guide, *101 Nights in California*, produced by Mrs. Killeen, a

freelance restaurant critic.

The Killeens have formed a unique format of square eight-by-eight books, profusely illustrated with striking graphics and full of recipes that work. The books lean toward the ethnic and the unusual and specialize in sending you into unexplored parts of town in search of curious and unique ingredients. Using 101's cookbooks is an adventure for the palate and the mind. Their most popular cookbook to date is *Vegetarian Gourmet Cooking* (125,000).

Whither Straight Arrow?

Why is Rolling Stone killing off Straight Arrow, the seemingly successful book publishing operation that published Hunter Thompson's *Fear and Loathing on the Campaign Trail*, *The Art of the Sensual Massage* (250,000 copies sold) and *The Connoisseur's Handbook of Marijuana* (100,000 copies sold)?

Patricia Holt, editor of *Western Letter*, the trade newsletter published by the San Francisco Book Company, eulogized: "Straight Arrow carved out a new and wide-ranging territory in book publishing that had never been touched so intensively by any other publisher in the country, a territory in which the best of the political and cultural upheavals of the 50s and the 60s could be preserved."

Jann Wenner, head of both Rolling Stone and Straight Arrow books, said in an interview with the *Guardian* that his book division had put out a lot of bad books and that it needed a stronger publisher than Alan Rinzler, editor-in-chief of Straight Arrow until last December. Rinzler told the *Guardian* he left "of my own accord."

Wenner said that *Nark!*, a book on narcotics agents by Joe Eszterhas, sold only 1400 copies. "We lost money on *Fear and Loathing on the Campaign Trail*. Due to some bad management, it was reprinted at a bad time. Basically, if we

had had someone really good as a publisher, it would have worked."

Replied Rinzler, "I hate to sound egotistical, but at the stage when I left, without someone's direction, it couldn't have existed. I don't think it failed financially, though. I know for a fact that it was profitable, marginally commercial and definitely in the black."

"Jann interviewed people in New York and he couldn't find anyone to suit him or who wanted to work for him. I worked with him the longest anyone has ever lasted. I had nothing but pride in Straight Arrow."

Rosemary Nightingale, Rinzler's former assistant, worked for Straight Arrow president Richard Irvine, who recently quit of his "own accord." Nightingale said Straight Arrow had "grown out of its shoe. Suddenly, we were not a small press and we had to operate on a different level. We were doubling our product. Where we were handling six to eight books per season — now 15. Before, we were paying \$1,000 advances — now \$25,000."

Straight Arrow's editorial staff also remained small — six to eight people including Diane Cleaver, the firm's New York-based editor. She had edited *The Glass Inferno* and *The Bermuda Triangle* before coming to Rolling Stone.

What happens to the advertised books, including Kenneth Anger's *Hollywood Babylon*, with paperback rights already sold for \$195,000, and the latest Moses Wine book, *Wild Turkey*? "We're committed to publish and promote those books," said Holly Reppert, promotion director. "But afterwards we'll concentrate on putting together packages of recycled Rolling Stone material and sell them to publishers as a package deal." Simon and Schuster will continue distribution of some previously announced spring titles. Some others will be distributed under a new imprint, Rolling Stone Books. ■

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TERRIFIC TOMATOES: All About How To Grow and Enjoy Them by the editors of "Organic Gardening & Farming" magazine

TERRIFIC TOMATOES deals with every aspect of growing and using tomatoes, from getting the first seeds in the ground to putting up catsup. Experienced gardeners from all over the country explain which soils are best for which tomato varieties, how to start seedlings indoors and out, and how to grow the biggest, juiciest tomatoes on the block. Illustrated. Rodale #3. \$8.95



PRODUCING YOUR OWN POWER: How to Make Nature's Energy Sources Work For You edited by Carol Hupping Stoner

Alternate energy specialists from all over the United States explain how individuals and families can overcome the energy shortage, become independent of the utility companies, and save money. Over 165 charts, tables, building plans and detailed illustrations show how to harness energy from the sun, wind, water, wood and organic wastes. Illustrated. Rodale #4. \$8.95



ENCYCLOPEDIA OF ORGANIC GARDENING
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Here is an encyclopedia covering the whole field of horticulture from an organic point of view. It tells you how to plant, how to cultivate, how to fertilize and how to harvest. It helps you identify plants, cure plant diseases and prevent insect attack. In short, it goes a long way toward solving your garden problems. More than 1,490 topics covered and over 300 illustrations. Rodale #5. \$12.95

THE RODALE HERB BOOK: How to Use, Grow and Buy Nature's Miracle Plants edited by William H. Hyton

Garden reviewers everywhere rave about this 600-page volume on herbs, their uses, mystique and lore. Seven herbal authorities explain how to grow herbs, cook with them, use them for garden pest control and crafts, landscape with them, and use their medicinal properties. 300 illustrations. Rodale #6. \$12.95



The hundreds of little-known facts about the thousands of plants around us are all included in this valuable volume. The history, folklore and uses of over 100 different plant families. Each plant is arranged alphabetically within its botanical family. Illustrated. Rodale #7. \$10.95



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GETTING THE BUGS OUT OF ORGANIC GARDENING by the staff of "Organic Gardening & Farming" magazine

The safe, effective natural approach to combatting harmful garden insects. If you're hesitant about "going organic" because you think you'll be holding a field day for the bugs... If you're seriously concerned about the increasing ecological disasters from the use of chemical insecticides... or if you're just plain hankering for vegetables with that old-time flavor then this book is for you. Rodale #9. \$2.95 paper



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9

HIGH NOTES easily reached in highlights from "Die Fledermaus," performers from San Francisco Opera, bring bag lunch, 12:10 pm, Civic Center Plaza, SF.

BEACH PARTY, when an insect collector vanishes without a trace but is in fact trapped in a vast sand pit with a woman, in "Woman in the Dunes," a Japanese classic movie, slow but compelling, 8 pm, College of Marin, Kentfield, \$1.50.

MUDDY WATERS brings his own brand of blues to the East Bay, 8 pm, Keystone Berkeley, University/Shattuck, Berk., 841-9903.

CAPITALIST CARTOONS, "The History Book" is a hilariously clever animated film showing what world history is really all about, tracing capitalism, imperialism and colonialism in Europe and Africa, part of United Prisoners' Film Series, 7:30 pm, Newman Hall, College/Dwight, Berk., \$1.50.

CULTURAL PARTY sponsored by the East Bay US-China People's Friendship Association, songs and music of the People's Republic, Chinese art exhibit, live entertainment and refreshments, 7:30 pm, Unitarian Fellowship Hall, Cedar/Bonita, Berk., 848-2916, \$1.50.

SOUNDS OF THE CITY concert features a great line-up, Hoodoo Rhythm Devils, the Headhunters, Terry Garthwaite and Heartsfield, 8 pm, Winterland, SF, advance through BASS \$3/\$2.50 door.

"ANIMATION PIE," and other animated films by Robert Bloomberg, shown by the artist, 8 pm, Fiberworks School of Textile Arts, 1940 Bonita, Berk., 548-6030, \$1.50/\$4.50 includes 6 pm supper with the artist.

16

ALIVE! is an action theater event that's spontaneous and improvisational, see it happen for the first time as you watch it, presented by Sources, a moving theater, 8:30 pm, Margaret Jenkins Dance Studio, 2005 Bryant, SF, \$2.

COLONELS TAKE OVER in Costa-Gavras's "Z", an intelligent and moving film about the Greek military junta, made in its height, benefit for the UFW, 8 pm, Newman Center, College/Dwight, Berk., \$2.

WOMEN'S READING of poetry and prose by four fine writers, Susan Griffin, Judy Gralin, Sharon Isabell and Lynda Koolish, 8 pm, Unitarian Fellowship, Cedar/Bonita, Berk., \$2 donation, proceeds to artists, free refreshments, free childcare, women only.

EAT IT, "The Religious Role of Hallucinogenic Mushrooms in Meso-American Cultures," a lecture by R. Gordon Wasson, author of "Soma: The Divine Mushroom of Immortality," 4 pm, Wheeler Aud., UC Berk.

FILM AND REVOLUTION, Militant Labor Forum meeting, with a panel of Bay Area filmmakers, 8 pm, 1519 Mission, SF, 864-9174. \$1 donation/50¢ unemployed, high school students.

MAY 16-18

FIVE dance pieces, contemporary and improvisational, to baroque, acoustic and collage music, performed by Laura Criscione, Marc Smith and dancers, music by Fred Meyers and Marcia Mikulak, May 16-17, 8:30 pm, Cat's Paw Palace, 2547 A 8th St., Berk., 775-2137, donation. (also May 9-10, 8:30 pm, Margaret Jenkins Studio, 2005 Bryant, SF, \$2).

LIGHT and sound in a Color Theater by Daniel Conrad and Jordan Sternberg, a rainbow program, May 17 and 18, 3 pm, Palace of the Legion of Honor, Lincoln Park, SF, donation.

"KILLER'S HEAD" and "Action" are two plays by Sam Shepard, avant-garde playwright, May 15, 16, 17, 8 pm, and May 18, 7 pm, through June 2, The Magic Theatre, 1618 California, SF, \$3.50.

BUMPER BILL, Art Lande and Rubisa Patrol with original compositions and improvisations, bound to be exciting, May 18, 2 pm; Charles Amirkhanian, KPFA Music Director and composer-poet, presents "Three-Sense," text-sound compositions, poetry and visuals, with James Petrillo and Betsy Davids, May 18, 8:30 pm, 1750 Arch St., Berk., 841-0232, \$2.50/\$2 students.



BEATIN' OUT THOSE RHYTHMS at the Spanish Harlem revival benefit for the Delancey St. Foundation, Mongo Santamaria, Willie Bobo, Joe Cuba and Cal Tjader, May 4, 9 pm, California Hall, 625 Polk, SF.

Free for All

CRIMINAL JUSTICE conference to develop a people's program expressing SF's needs in judicial areas, organized by SF Community Congress, May 3, noon, Mission Neighborhood Centers, 362 Capp, SF, 989-6095.

MAIS OUI, the French-American Bilingual School is sponsoring a French carnival, "La Grande Kermesse," magic show, silent auction, handicrafts, plants, munchies, May 3, 1 to 3:30 pm, 940 Grove, SF.

BENEFIT BAZAAR, organized by CLUW (Coalition of Labor Union Women), music, lunch and a grand rummage sale, May 3, 11 am to 5 pm, Unitarian Fellowship, Cedar/Bonita, Berk.

YOU DON'T HAVE TO live there to go to the Nob Hill. Neighbors street fair, proceeds from games and events to go to a tree-planting project, May 4, noon-6 pm, Taylor/Washington, SF.

GAY FREEDOM Day Parade Committee meeting, for interested persons, May 4, 2:30 pm; 12 Sharon St., SF, 334-3546, 543-3900, 626-9703 (Liane for women).

BROM PROM, it's the Annual Show of the Bromeliad Society, meet the exotica, May 4, noon-5 pm, Hall of Flowers, GG Park, SF.

SCRIMSHAW, the venerable art of etching on whale ivory, with other nautical exhibits, through May 4, 10 am to 5 pm, SF Maritime Museum, Polk/Beach, SF, 434-4983.

WILDFLOWERS of California, including rare species from the coastal mountains, on show at the Sixth Annual Wildflower Show, May 3 and 4, 10 am to 6 pm, Oakland Museum, 1000 Oak, Oakl., 273-3401.

SOVIET STRINGS, the world-famous Borodin String Quartet performs works by Mozart, Beethoven, and Alban Berg, May 4, 3 pm, McKenna Theater, SF State, 1600 Holloway, SF, 469-1667.

SOLIDARITY at the celebration of May Day, songs, Teatro de la Gente, games for children, and speakers on the class struggle, bring lunch, May 4, 11:30 am to 5 pm, San Antonio Park, 16th Ave/Foothill, Oakl.

CINCO DE MAYO parade kicks off a weeklong celebration, see the floats, costumes and mariachis, May 4, 1 pm, starts 15th/Harrison, proceeds to Folsom, to 16th, to Mission, to 24th, to Potrero (see Events, page 27, for a complete Cinco de Mayo fiesta list).

SUPER STURGES film festival, witty and clever "Sullivan's Travels" and "The Great McGinty," May 6, 8 pm; "The Palm Beach Story," May 14, 8 pm, Le Fevre Hall, St. Mary's College, Moraga, 376-4411.

SIGNS AND SYMBOLS, the study of semiotics, discussed in a series of lectures by Furio Colombo, Professor of Semiotics at Bologna University, May 6, 8:15 pm, "Visual Communication and Political Change," May 13, 8:15 pm, "Visual Communication and Creative Activity," 145 Dwinelle, UC Berk.

MASTER CHINESE ballet and Folkloric dance workshops, covering ballet technique, warm-up exercises, rehearsals of a Tibetan folk dance and Chinese ballet piece from "Red Detachment of Women," taught by Victoria Wei-lo Tsou for ages 13-30, May 1, 2, 5, 6, 7, 8, 9, 2-5 pm, 50 Scott St., SF, (preregistration forms available at Kearny St. Workshop, 854 Kearny, SF, and Neighborhood Arts, 165 Grove, SF).

MEET and talk to Eric Mann, author of "Comrade George," May 7, 7:30 pm, Books Unlimited, 1975 Shattuck, Berk., 845-6288.

MADDS festival, focusing on the talents of SF schoolkids and young people, tons of activity, dance, music, art shows, theater, mime, creative sports, juried film festival, workshops, and endless art-in-action, May 7-11, 10 am to 6 pm every day, Band Concourse, GG Park, SF.

GATHER YE ROSEBUDS, spring is here at a festival of music, dancing, games, arts and crafts and natural foods, May 7-9, 10 am to 1 pm, Canada College, Redwood City.

OPEN bi-sexual rap, May 7, 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343.

GO STARRY-EYED at "Astronomy for Poets," classic and contemporary poets scan skies and comment in a multimedia production, May 7, 14, noon, Room 422, Physical Sciences Bldg., SF State, off 19th Ave., SF, 469-1667.

VERSE DAY, Poetry Center sponsors Geoff Young, Stephen Rodefer and Larry Goodell, May 8, 12:30 pm; Susan Griffin, Tamara O'Brien, Ann Perlman, May 15, 12:30 pm, The Poetry Center, HLL 135, SFSU, 1600 Holloway, SF, 469-2227. Bob Doerr reads poems from his latest books, "Good Days Good Gods" and "Voices from the Over-Ground," May 8, 7:30 pm, The Factory, 1906 Broadway, Alameda, 536-1184.

BARGAINS IN BOOKS at the book sale sponsored by Friends of the Alameda Free Library, May 10, 9:30 am to 5:30 pm, Wood School, 420 Grand St., Alameda.

ORGAN performance by Valerie Ng, playing works by Bach, Liszt, Alain and Vierne, May 10, 8 pm, Main Chapel, Lone Mountain College, 2800 Turk, SF, 752-7000.

"FEIFFER'S PEOPLE," satires based on the famous cartoons, a Theater Arts presentation, May 13, 15, 17, 8 pm, Little Theater, Creative Arts Bldg., SF State, Holloway/19th Ave., SF, 469-1667.

FEMINIST therapy discussion, led by therapist Nicole Baylac, 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343.

FUTURISTIC visions in Fritz Lang's classic "Metropolis," conceived on his first visit to Manhattan, May 14, 2:30 pm and 7 pm, Excelsior Branch Library, 4400 Mission, SF.

FIRST MAJORITY, a Women's Alternative Art Gallery, presents an Open Poetry Reading for women only, May 14, 8 pm to 10 pm; an exhibition of paintings and sculpture by Sheila Seguin opens May 17, 8 pm, men also invited, through June 12, Wed.-Sun., 12-4 pm, 2438 Durant, Berk.

BROWN BAG OPERA, full production of Menotti's "The Telephone," with arias from "The Old Maid and the Thief" and "Amelia Goes to the Ball," May 14, noon, Crown Zellerbach Plaza, SF, bring bag lunch.

TAKE THESE CATTLE to Texas, it's "Red River," an all-time great film, May 15, 7 pm, Laney College, Fallon/10th St., Oakl., 525-4020.

"THE MIME of Marcel Marceau," a short film about the world's greatest mime actor, May 15, 2 pm, Lakeview Library, 550 El Embarcadero, Oakl., 451-1610.

ONSTAGE, the Rod Rogers Dance Company, May 15, noon, Steninger Gym, UCSF, 500 Parnassus, SF, 666-2571.

ACTORS/DIRECTORS workshop presents five one-act plays, May 15, 16, 17, 18, 7:30 pm, Wabe Theater, Lone Mountain College, 2800 Turk, SF, 752-7000.

WHAT A RACKET, tennis stars Stan Smith, Billie Jean King, Bjorn Borg, Virginia Wade and many others in the World Invitational Tennis Classic, May 4, 3:30 pm, Channel 7.

SUPERSTAR WEEK movie festival, tune yourself in, "The Fighting Kentuckian," with John Wayne, May 5, 10 pm; "Inherit the Wind," Spencer Tracy and Frederic March, May 6, 10 pm; "They Drive by Night," Bogie in a truckin' role, May 7, 10 pm; "All About Eve," superb star expose with Bette Davis, May 8, 10 pm; "Call of the Wild," Clark Gable and Loretta Young in the Yukon, May 9, 10 pm, Channel 44.



"A Star Studded Day" by Karen Truax; on display with "Women of Photography-An Historical Survey." At the San Francisco Museum of Art, April 18-June 15.

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Quilapayun: members of the exiled Chilean folk group look to distant horizons. Hear their songs of struggle on "Open Studio," KQED-TV Channel 9, May 1, 6:30 pm, and May 5, 10 pm.

EVENTS MAY 1 THROUGH 17

By Nancy Dunn

CINCO DE MAYO

Cinco de Mayo, an explosion of music and motion, commemorates the 1867 success of the Mexican struggle for independence from French control under Napoleon III's puppet, Emperor Maximilian. (At the same time, it marks the first real exercise of the Monroe Doctrine when US troops were rushed to the border, ostensibly to strike fear into the hearts of French imperialists.)

Open-air festivals around the Bay feature mariachi bands playing in the parks, just as they do in the plazas of Mexico City, along with soccer matches and historical songs and skits. So get out there and dance up a storm while you get a dose of south-of-the-border days gone by.

Parade through the Mission, May 4, begins 1 pm, from Harrison/15th St., SF, on 15th to Folsom, south on Folsom to 16th, then over to Mission and south on Mission to 24th Street, finally down 24th and across Potrero to disband. Line up anywhere along the 24-block route to take in two hours of bands, floats, costumed marchers, drill corps and everything else that makes a parade a parade.

Ballet Hispanico of New York City, May 4, 6:30 pm, dances choreographed to traditional voodoo and flamenco music as well as contemporary sounds of Laura Nyro and Santana, USF Memorial Gymnasium, Golden Gate/Masonic, SF, \$5-\$3, dial TELETIX.

La Semana de La Raza, May 1-10 Chicanos in Health Education pulled all the stops for the UCSF celebration: La Raza Silkscreen Center exhibit in the Art Gallery; Mercado with craft sales and Mexican restaurant, May 5, 6 and 7, 11:30-1:30 pm in Steninger Gym; with special live entertainment each day at 1 pm, El Mariachi San Miguel on Mon., Ballet Folklórico on Wed., Teatro, on Thurs., Mariachis on Fri.; Baile de La Raza, May 9, 8 pm-midnight, plus a health conference May 8, 8 am-5 pm, in Cole Hall, all free, in Millberry Union, Parnassus/4th Ave., call 668-4404 for complete schedule information.

SF Library Films: "Yo Soy Chicano" and "Rufino Tamayo," May 5, 7:30 pm, Western Addition Branch; "Orozco Murals: Quetzalcoatl," "Nosotros Venceremos" and "I Am Joaquín," May 7, 7:30 pm, Golden Gate Valley Branch; "Yo Soy Chicano," May 9, 7:30 pm, Bernal Branch; "Orozco Murals: Quetzalcoatl" and "Rufino Tamayo," May 13, 7 pm, Chinatown Branch, all free.

All day in the park, May 3, from 10 am-6 pm, ballet folklórico, teatro, music, food, games and prizes, in Alvarado Park, Richmond.

Dance, May 3, 8 pm, with two fine Latin bands, plus crowning of the queen of the fiesta, Richmond Aud., 27th/McDonald,

232-6050, \$5-\$4.50 advance.

Soccer games and Mexican food, May 3, 10 am-5 pm, Raimundi Park, 18th St./Wood, Oakl.

Festival, May 4, 10 am to dusk, food, exhibits, mariachis play at 3:30 pm, all in Lakeside Park near the Bandstand, Oakl.

Music and Poetry, May 5, 7 pm, Oakl. Aud. Theatre, 10th/Fallon, Oakl., free.

Mariachis, folkloric dances, food and drink, May 3, 4-8 pm, San

Leandro Boys' Club, 401 Marina Blvd., San Leandro, free.

Alma Latina provides the music for a gran baile, May 3, 9 pm, at the San Leandro Boys' Club, 401 Marina, SF, \$3.50, for tickets call Ms. Torres at the Latin American Library, 532-7882.

Los Cuatros Aztecas and La Bahia play for dancers, May 3, 8:30 pm, Saint Anthony Church Hall, 1535 16th Ave., Oakl., 834-5740, \$3/\$5 per couple.

Fun and Games, May 3, from 9 am-4 pm, including a five-mile race, soccer matches, music, poetry and special activities for children, Canada College, Redwood City, all free. □

Sixth Suite, plus Reger, Hindemith and others (across the street at Pacific School of Religion, 1798 Scenic); Bach Cantata #56 and Baroque Chamber Works, May 16, 17, vocal and instrumental ensemble; Art Lande and the Rubisa Patrol, May 18, 2 pm; Three Sense: May 18, 8:30 pm, text-sound compositions by Charles Amerkhanian, James Petrillo and Betsy Davids, all 8:30 pm, 1750 Arch/Hearst, Berk., 841-0232, \$2.50/\$2 students.

Ani Kavafian, violinist, May 2, 8 pm, Tresidder Lounges, Stanford, 497-4317, \$3.50/\$2.75 students; May 4, 8 pm, Civic Arts Theater, 1641 Locust, Walnut Creek, 939-0355, \$3.50.

Winterland: Joe Walsh, the Strawbs, May 2-3, \$6/\$5.50 advance; Hoodoo Rhythm Devils, Heartsfield, Terry Garthwaite, May 9, \$3/\$2 advance; Jefferson Starship and others to be announced, May 16-17, \$6/\$5.50 advance, Post/Steiner, SF, dial TELETIX for tickets.

Jackson Browne and Phoebe Snow, May 3, Berkeley Community Theater, Allston/Milvia, Berk., \$6.50-\$4.50, dial TELETIX.

SF Bach Festival by the SF Bach Choir: May 4, 7 pm, Cantatas No. 19 and 78, Concerto in F Minor for Harpsichord and Strings and Orchestral Suite #3 in D Major; St. Paul's Lutheran Church, Gough/Eddy, SF; vocal and instrumental chamber music, May 6, 8 pm, also at St. Paul's; Jr. Bach Night, May 9, 8 pm, at St. Paul's; Mass in B Minor for Chorus, Orchestra and Soloists, May 11, 7 pm, St. Ignatius Church, Fulton/Parker, SF, \$1 donation for each performance.

SF Conservatory Players: May 4, 7:30 pm, a Hindemith Wind

Quartet, and Villa-Lobos's Bachianas Brasileiras Nos. 1 and 5; May 11, 7:30 pm, Schubert's "Trout Quintet" and Bach's Coffee Cantata, both at Congregation Ner Tamid, Quintara/22nd Ave., SF, 564-8086, \$1.

Donald Pippin Presents: Jeffrey Chinn, May 11, Bach's Toccata in E minor, plus Villa-Lobos, Beethoven and Prokofiev; Donald Pippin, pianist, May 18, Ravel, Bach, Haydn and others, all at 8:30 pm, Old Spaghetti Factory, 478 Green/Grant, SF, \$2.50/\$2 students.

Weather Report and Billy Cobham, May 4, 8 pm, Berkeley Community Theater, Allston/Milvia, Berk., dial TELETIX, \$6.50-\$4.50.

Lenox Quartet, May 4, 8 pm, Hertz Hall, UC Berk., 642-2561, \$4/\$2 students; May 5, 8:30 pm, Fireman's Fund Forum, 3333 California/Presidio, SF, 781-6000, \$4/\$1.50 student rush.

Berkeley Contemporary Chamber Players, perform works by grad students in UC Berkeley's Music Dept., May 5 and May 11, 8 pm, Hertz Hall, UC Berk., 642-2561, \$2/\$1 students.

Berkeley Promenade Orchestra, May 9, 8 pm, with pianist Roy Bogas, Beethoven's Piano Concerto No. 5, Berlioz and Brahms, Zellerbach Hall, UC Berk., 642-2561, \$2.50.

Westwind International Folk Ensemble, May 10, 8:30 pm, music, song and dance from England, Canada and Bulgaria, Gunn High School, 780 Arastadero, Palo Alto, 497-4317, \$3/\$2 students.

Art songs, arias and duets, May 11, 4:30 pm, baritone David Romano and soprano Darlene Romano, Old First Presbyterian Church, Van Ness/Sacramento, SF, 776-5552, \$1.

Magana Baptiste and her dancers, May 10, from 9 pm, with a program of Hindu and belly dancing, Cafe Shalom, SF Jewish Community Center, 3200 California/Presidio, SF, 346-6040.

Pygmy Unit, May 15, 7:30 pm, new music performed on ancient style instruments, Ortega Branch Library, 3223 Ortega, SF, 681-1848, free.

Faure, folk songs and the classic masters, performed by cellist Wendy Tomlinson and pianist William Allen Quist, May 16, 8 pm, Community Music Center, 544 Capp, SF, 647-6015, \$1 at the door.

Tumbleweed dancing, performing a new program each Sun., 2 pm, at the Farm, Potrero/Army, SF, 624-6292, \$1. □

MUSIC-DANCE

SF Symphony: Jean Martinon, conducting Saint-Saens's Symphony No. 4, three by Ravel and Mahler's Adagio from Symphony No. 10; Seiji Ozawa conducts, with violinist Isaac Stern performing George Rochberg's new Concerto for Violin and Orchestra, May 7 and 9, 8:30 pm, May 8, 2 pm at the Opera House, Van Ness/Grove, SF, 626-8345, \$4.95 or \$7.75 on Thurs. or standing room at \$3.50, and May 10, 8 pm, Marin Veterans' Aud., San Rafael, 472-3500, \$6-\$7.75.

Candlelight Concerts: Chamber Music, May 2, with pianist Martha Bracchi LeRoux; The Experimental Chorus, May 9, unusual folk songs, collages, theatre pieces; harpsichordists Peter and Victoria Hurd and soprano Joan McMillen, May 16, performing Baroque works, all 10 pm, Old First Presbyterian Church, Van

Ness/Sacramento, SF, 776-5552, \$1.

"Studio 44," Pacific Ballet's spring series of informal presentations, some with discussion afterward, Fri-Sat., 8:30 pm, through May 31, Theatre at 44 Page, SF, \$2.

Sha-Na-Na, May 1, 8:30 pm, Circle Star Theatre, 1717 Industrial, San Carlos, BASS (dial TELETIX), Ticketron, etc., \$6.50-\$4.50.

1750 Arch: Madeline Bruser plays Ned Rorem's "Royal Barcarolles," May 2; pianist Alan Marks, May 3, playing Haydn, Brahms, Davidovsky and others; Classical South Indian dance, May 4, with Bharata Natyam and Luise Scripps; Elizabethan songs and lute music, May 9, with baritone Tom Buckner and lutenist Joseph Bacon; soprano Susannah Wood, May 10, accompanied by piano, guitar and violin; Fritz Magg, cellist, May 11, Bach's

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GAY

Bay Area Gay Liberation meets May 1 and 15, 7 pm, at the S.I.R. Center, 83 6th St./Mission, SF, call 431-1522 or 431-1794 for more information. **Mother Nature's First Annual** continued next page

continued from previous page
Sisterhood Reunion and Toe-tapping Fair, Women's Dance Benefit, May 3, 8 pm, with Sweet Chariot and local women artists, Tresidder Union on Stanford Campus, 497-4317, \$2, sponsored by the women of Stanford Gay People's Union to help pay the debts of A Woman's Bookshop that folded in February.
"We're Alive" and "Time Has No Sympathy," two films about women in prison, May 2, 7:30 pm, with Josette Mondanaro speaking on lesbians in prison, Booth Aud., Boalt Hall, UC Berk.; May 4, noon, with a discussion of conditions at California Institute for Women at

Frontera, Clay Theatre, Fillmore/Clay, SF, \$2 donation, benefit Women's Prison Legal Education Project and the Gay Caucus of the National Lawyers' Guild.
Gay Freedom Day parade committee meeting, May 4, 2:30 pm, planning for celebration on June 29, 12 Sharon, SF, for more info call 334-3546 or 543-3900, for men; 626-9703 (ask for Liane) for women.
SF Reform Democratic Club, meets May 10, 1 pm, 359 Duncan, SF, 285-1357.
Cowboy Hoedown, May 10, 8 pm, annual event at S.I.R. Center, 83 6th St./Mission, SF, call 781-1570 for ticket info.

Daughters of Bilitis, regular drop-in raps every Mon., 6-9 pm, on May 5, a report from the Lesbian History Exploration held in LA this weekend, 1005 Market #402, SF, 861-8689.
Gays in the Joint, May 15, 9:30 pm, a KPFA (94.1 FM) broadcast of a prison documentary produced by Phillip Maldari in February, 848-6767.
Fruit Punch, gay men's radio, every Wed., 10 pm, KPFA (94.1 FM) or KPFB (89.3 FM), 848-6767.
Open Lesbian Rap, every Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing Way, Berk., 548-4343.

Married Men's Support Group, with raps for gay men in straight marriages, every Wed., Pacific Center, 2329 San Pablo, Berk., 841-6224.
Adolescent Raps, support and consciousness-raising groups for the special problems of gay people under 21, for men: Sat., 1 pm, at Pacific Center, 2329 San Pablo, Berk.; for women: Sat., 1 pm, at Pacific Center, also on Thurs. afternoons, in SF, call the Center for location, 841-6224.
SF Gay Rap, every Tues., 8 pm, 121 Leavenworth, 922-5247.
Gay Men's rap, every Fri., 7 pm, First Baptist Church, Dana/Haste, Berk., 654-1578. □

MOVIES

Bijou Nickelodeon: "Barbarella," May 7; "Skidoo," May 14, with Groucho Marx and Jackie Gleason; midnight, Market/7th St., SF, 864-1066, 5d.
College of Marin: "Metropolis," May 1, 7:30 pm, silent sci-fi from 1926; "Sound of Waves," May 2, 8 pm, part of Japanese film series; "Hospital," Fred Wiseman's Emmy-winning documentary, May 7, 8 pm; "The End of August at the Hotel Ozone," May 8, 7:30 pm, about the last nine women surviving the nuclear war, vintage

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Stuart Burrows as Benedict

with Sheila Armstrong, Gwendolyn Killebrew, Spiro Malas, Douglas Lawrence, William Parker, Rohan McCullough, Paul Shenar, Daniel Kern, Deborah Sussel and the San Francisco Symphony Chorus, Louis R. Magor, Director

Opera House	Wednesday, May 14 8:30 p.m.	Thursday, May 15 Matinee - 2:00 p.m.	Friday, May 16 8:30 p.m.	Saturday, May 17 8:30 p.m.
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DOUBLE INDEMNITY
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Alan Ladd Veronica Lake
in Dashiell Hammett's
THE GLASS KEY
plus THIS GUN FOR HIRE
MAY 8-10
Orson Welles, Charlton Heston
TOUCH OF EVIL
plus THE SUSPECT
MAY 11 & 12
Agatha Christie's
MURDER, SHE SAID
plus MURDER AHOY
MAY 13 & 14
Duke Ellington & Orchestra
MURDER AT THE VANITIES
plus THE GRACIE ALLEN
MURDER CASE

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Tommy

the Movie

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Roger Daltrey is Tommy
Eric Clapton is The Preacher
Keith Moon is Uncle Ernie
Jack Nicholson is The Doctor
Peter Townshend is Himself

Oliver Reed is The Lover
Elton John is The Pinball Wizard
John Entwistle is Himself
Paul Nicholas is Cousin Kevin
Robert Powell is Captain Walker
Tina Turner is The Acid Queen

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Tommy
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Eric Clapton John Entwistle Keith Moon Paul Nicholas
Jack Nicholson Robert Powell Pete Townshend
Tina Turner And The Who

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Executive Producers: Beryl Vertue And Christopher Stamp Produced By Robert Stigwood And Ken Russell
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Moving and unmoving pictures



James Broughton: New "Testament"

The mass movie market has no equivalent to the short story, the poem, the essay. Filmmakers produce what sells, and what sells are "features," the motion picture equivalent of the novel. The only "alternative" films most audiences get to see are Road Runner cartoons and travelogs about the Fiji Islands; the alternative to "The Towering Inferno" is "Airport 1975."

This is not to imply that independent films aren't being made; they're just not being seen. Even in San Francisco, alternative films are not all that accessible. The Canyon Cinematheque, which operates out of the SF Art Institute, describes itself as "the only regular Bay Area showcase for personal and Avant Garde cinema." Leaving aside the question of whether it is possible to have a regular showcase of the Avant Garde, the Canyon's claim is unfortunately accurate.

Living up to its self-defined reputation, the Canyon last week ran a three-night program composed of the "best" of the 13th Annual Ann Arbor Film Festival, which was held in March. As of this writing, I have seen only a few of these best films, but what I saw impressed me greatly, and I am not ordinarily a devotee of personal and Avant Garde cinema.

The films I saw varied widely in quality; something was happening in these films that doesn't happen at the neighborhood movie house. The people who made these independent films were using their cameras the way a writer uses her pen, the way a painter uses his brush; the independent filmmakers were writing poetry and drawing pictures on film. They were using film in a very personal way - so personal, in fact, that the only way to do justice to them is to discuss a few of them individually.

"Testament" is the latest work of James Broughton, who teaches film history at San Francisco State and is one of the Bay Area's most highly regarded independent filmmakers. So as not to upset Bay Area chauvinists too much, I feel duty-bound to point out that "Testament" won a top prize at Ann Arbor and was recently described by the Chronicle as "whimsical." I found most of it fairly ponderous, overloaded with mythical imagery: of Broughton sitting alone in a rocking chair by the sea shore; of Broughton and his "muse," a young man whose body has been painted silver and whose phallus has been augmented by a giant, feathery apparatus; of Broughton and his retinue, all dressed in

outrageous costumes, making a "return to the ancestors" in a march through the Fresno cemetery where Broughton's parents are buried. There is one truly poignant sequence in "Testament," a montage of still photographs of Broughton, moving backward in time from the present through his youth to his childhood; in this sequence, the filmmaker seems to be telling us something very intimate about his life and his consciousness of his own mortality. "Testament" even has a few comedy sequences, mostly cribbed from earlier Broughton works. But overshadowing this is the final, funereal "return to the ancestors," with Broughton dressed like Prospero in a third-rate production of "The Tempest," lying down on the raw earth to die. Whimsical indeed.

"Jefferson Circus Songs," another prizewinner at Ann Arbor, is by Susan Pitt Kranning, who happened to be one of the Ann Arbor judges. Her film was made in Minneapolis with a grant from an institution called the Children's Workshop. All the actors are children, and Kranning achieves some wonderful effects with them, making us believe that the children are simply miniature dolls, moving mechanically through their little scenes of circus life. Clever as these effects are, there is something off-putting about them. Kranning doesn't direct her actors; she deploys them, manipulates them, uses them as props. Her technique displaces our emotions and destroys any feeling we might have for the people in her film. Ultimately it has the effect of making human behavior the object rather than the subject of her filmmaking.

"Saugus Series," by Pat O'Niell, impressed me most of all the Ann Arbor films I saw, although it is the one I would least want to see on a Saturday night. "Saugus Series" is literally a moving picture: it is a painting made on film. Using the most sophisticated techniques of animation, O'Niell accomplishes, in his 20-minute film, what the best painters can achieve in a series of abstract compositions. "Saugus Series" is a film about visual transformation. In one section of "Saugus Series," for example, O'Niell shows us a random arrangement of red, yellow and blue flecks, reminiscent of the paintings of Sam Francis. Superimposed in the center of the composition is a bone or branch of some sort. Gradually, black ink begins to flow over the bone/branch and pour into the bottom of the frame. In the upper right corner of the composition, part of an old TV film appears, then disappears, then reappears. The flecks begin to move, rearranging themselves into new patterns. We hear street noises and police calls. Then this section of "Saugus Series" is over, and the film moves on to a new composition.

It doesn't sound like much, and in ordinary movie terms it isn't, but "Saugus Series" is hardly an ordinary movie. The film often employs the means of dramatic filmmaking (for example, the use of sound and shadow in an early section recalls the opening sequence of "Don't Look Now"), but its only end is visual. Assuming Archibald MacLeish was right—that a poem should not mean but be—"Saugus Series" is a stunning visual poem. ■

1973; "The Woman in the Dunes," May 9, 8 pm, part three of the Japanese Films from Great Literature series; another Wiseman documentary, "Juvenile Court," May 14, 8 pm; "2001: A Space Odyssey," May 15, 7:30 pm; "The Mistress," based on Ogai Mori's classic novel of infidelity, May 16, 8 pm, all in Olney Hall, on the campus, Kentfield, 454-0877, all \$2.

Gateway: "His Girl Friday" and "Mr. Smith Goes to Washington," through May 6; Howard Hawks's "Twentieth Century" and Frank Capra's "Platinum Blonde," May 7-13; "The Awful Truth" and "My Sister Eileen," May 14-20, 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card (\$2, good for one year).

J. Krishnamurti, two filmed talks, "Observing Ourselves" and "End of Conflict," May 3, 8:15 pm, Unitarian Fellowship Hall, Cedar/Bonita, Berk., 843-8726, \$2.

Laney College Howard Hawks series: "His Girl Friday," May 1; "The Big Sleep," May 8; "Red River," May 15, all 7 pm, Laney College Forum, 10th/Fallon, Oakl., free.

Men's Lives, a film about masculinity in America, May 3, 8 and 9:15 pm, Berkeley Men's Center, 2700 Bancroft, Berk., \$1 at the door.

Merritt College: two Japanese classics, Kurosawa's "Sanjuro" and Teshigahara's "The Face of Another," May 6; "Song of the Thin Man" and Charlie Chan in "Murder over New York," May 13, both 7 pm, at the Campus Center, 12500 Campus Dr., Oakl., 531-2535, free.

Midnight Movies: Two Films by Michael Wiese, May 3, "Silver Box" and "Messages, Messages," plus Betty Boop in "Snow White"; Betty Boop in "Ha! Ha! Ha!" plus "Captain Mom," Chaplin's "The Rink" and "Popeye Meets Ali Baba and the 40 Thieves," all May 10; "Firesign Funnies," May 17, plus Betty Boop in "May Party," all at midnight at the Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$2.

"Mirele Efros," in Yiddish with English subtitles, May 4, 7:30 pm, Brotherhood Way Jewish Community Center, 655 Brotherhood Way, SF, 334-7474, \$2/\$1.50 members, srs., students; May 5, 8 pm, SF Jewish Community Center, 3200 California, SF, 346-6040, \$2/\$1.50 members, srs., students.

Music and the Movies: Festival Films, May 1, 7 pm, "Monterey Pop," "Woodstock" and "The Concert for Bangladesh" all on one bill, at Winterland, Post/Steiner, SF, \$2.50/\$2.25 advance; Cartoons that Bop, May 4, 2:30 and 4:30 pm, Dave Fleischer's "Minnie the Moocher" and "Snow White" and others with music by Cab Calloway, Stan Freberg, Stan Getz, Woody Herman and others, at Pacific Film Archive, 2621 Durant, Berk., 642-1124, \$1; Three Contemporary Classicists, May 4, 7:30 and 9:30 pm, "Christopher Tree," "Music Studio: Harry Partch," "The Dreamer that Remains: A Portrait of Harry Partch" and "Music with Balls," with Terry Riley, at the Pacific Film

Archive, 2621 Durant, Berk., 642-1124, \$1.50/\$1 UC students; Jazz Portraits, May 5, 7:30 pm, with Bessie Smith, Buddy Tate, Jo Jones, Django Reinhardt, Dizzy Gillespie and others in "St. Louis Blues," "Born to Swing," "Django Reinhardt" and "Jivin' in Bebop," at the Great American Music Hall, 859 O'Farrell, SF, 885-0750, \$2.50/\$2.25 advance; Reggae, May 7, 7:30 pm, "Reggae," "The Harder They Come" and "Our Latin Thing/Nuestra Cosa," at Wheeler Aud., UC Berk., \$1.50; Films of the Fifties, May 8, 7 pm, Elvis in "Jailhouse Rock," Chuck Berry and Little Richard in "Mr. Rock and Roll," plus "The Girl Can't Help It," "Jamboree" and "Bill Haley and the Comets," all at Winterland, Post/Steiner, SF, \$2.50/\$2.25 advance; Mountain Music, May 11, 2:30 and 4:30 pm, "The High Lonesome Sound" with Roscoe Holcomb and the Shepherd Family, "The End of an Old Song," with Dillard Chandler, Merle Haggard and others and "Music Makers of the Blue Ridge," at Pacific Film Archive, 2621 Durant, Berk., 642-1124, \$1; Rock 'N' Roll Rarities, May 11, 7 and 9 pm, Pete Senoff presents his collection of obscure rock performance footage, including the Stones, the Who, Manfred Mann, the Hollies with Graham Nash and others, at Pacific Film Archive, Berk., 2621 Durant, \$1.50/\$1 UC students; Avant Garde Jazz, May 12, 7:30 pm, "Appunti per un Film Sul Jazz" with Mal Waldron, "Noi Insistiamo/We Insist," with Max Roach and Abbey Lincoln, and other films, at the Great American Music Hall, 859 O'Farrell, SF, 885-0750, \$2.50/\$2.25 advance; The King-Elvis Presley, May 14, 7:30 pm, "King Creole" and "Elvis on Tour," Wheeler Aud., UC Berk., \$1.50, advance tickets at BASS, dial TELETIX, proceeds to benefit Pacific Film Archive.

New World Film Festival, liberation struggles on film: "Lucia," May 4; "Burn!" May 18, both 1 pm, Richardson Hall, UC Extension, 55 Laguna/Waller, SF, 922-9154, \$2/\$1.50 srs., students.

Orson Welles Film Festival: "Touch of Evil," May 1; "Mr. Arkadin," May 8; "Macbeth," May 15; all at 8 pm, SF Jewish Community Center, 3200 California, SF, 346-6040, \$2/\$1.50 members, srs., students.

Pacific Film Archive: Douglas Sirk and the Melodrama, "All That Heaven Allows," May 1, 7:30 pm; Nicholas Ray's "Bigger Than Life," May 1, 9:15 pm; The Films of W. S. Van Dyke, May 2, "Trader Horn," 7 and 10:40 pm, and "White Shadows of the South Seas," 9:10; Films of Werner Herzog, May 3, 3 pm, "Signs of Life" and "Aguirre, The Wrath of God," "Solaris," May 3, 7 and 10 pm; Music and the Movies, May 4, Cartoons That Bop, 2:30 and 4:30 pm, and Three Contemporary Classicists, 7:30 and 9:30 pm; Godard's "Les Carabiniers," May 5, 7 and 10:15 pm; Nicholas Ray's "Bitter Victory," May 5, 8:30 pm; "Un-

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cle Vanya," May 6, 7 and 9:35 pm; "The Siege of Dien Bien Phu," produced for British television, May 7, 7 and 10 pm, along with "The 317th Platoon," 8:10 pm; "The Reckless Moment," May 8, 7 and 10:05 pm; Douglas Sirk's "There's Always Tomorrow," May 8, 8:30 pm; Soviet Films of the Anti-Fascist Struggle, May 9, "The Fall of Berlin," 7 and 9:50 pm, and "Ballad of a Soldier," 8:15 and 11 pm; "The Animal War," May 10, 2 and 3:10 pm; Two by W. S. Van Dyke, May 10, "Tarzan the Ape Man," 4:30 and 8:25 pm, and "Eskimo," 6:20 and 10:15 pm; Music and the Movies, May 11, Mountain Music, 2:30 and 4:30 pm, and Rock 'n' Roll Rarities, 7 and 9 pm; More Soviet Films, May 12, "The Defeat of the German Armies near Moscow," 7 and 9:50 pm, and "My name is Ivan," 8:15 and 11 pm; Living on the Edge: Sexuality in Films by Women, May 13, 7:30 and

9:30 pm, repeat by popular demand of program including Lynn Hamricks' "Nun Sequitor" and "Self-Health" by Lighthouse Films; UCLA student films, May 14, 7:30 pm, the best of 1974; American premiere of the Israeli film "A Woman's Case," May 14, 9:30 pm, with Amnon Salomon in person; Sirk and the Melodrama, May 15, with "Battle Hymn," 7:30 pm; "Peyton Place," May 15, 9:30 pm; Two by Van Dyke, May 16, "Manhattan Melodrama," 7 and 10:15 pm, and "Personal Property," 8:40 and 11:55 pm; "People Out of Time" and "The Unlucky Australians," May 17, 2 and 4 pm; "He Ran All the Way," May 17, 9:30 pm; "Sweet Smell of Success," May 17, 11 pm; Music and the Movies, May 18, Rare Blues, 2:30 pm and Rare Jazz, 7:30 pm, University Art Museum, 2621 Durant, Berk., 642-1124, \$1.50/\$1 UC students/75¢ before 6 pm.

Samurai Double bills: "Samurai Part 1, Legend of Musashi" with "Zatoichi Meets Yojimbo," through May 6; "Samurai Part 2, Duel at Ichijoji Temple," with "Sword of Vengeance #1," May 7-13; "Samurai Part 3, Duel on Ganryu Island" with "Trail of Blood #1," May 14-20, Kokusai Theatre, Post/Buchanan, SF, 563-1400, \$3.

SF Libraries: "Janie's Janie," "Joyce at 34" and "No Lies," May 5, 2 and 7:30 pm, West Portal Branch; "Gay Divorcee," May 6, 7 pm, Chinatown Branch; three Chaplin classics, "The Tramp," "The Property Man" and "The Immigrant," May 6, 7 pm, Anza Branch; "A Luta Continua" and "Campamento," May 6, noon, Lurie Rm., Main; Lon Chaney in "Phantom of the Opera," May 7, 2:30 and 7 pm, Excelsior Branch; TVTV's look at Guru Maharaj Ji; "Lord of the Universe," May 8, noon, Lurie Rm., Main; "Mark of Zorro," May 12, 7 pm, Western Addition

Branch; "Master Kiteman," "Iran" and "The Sitar," May 12, 2 and 7:30 pm, West Portal Branch; "Pas de Deux," "Night at the Peking Opera" and "The Day Manolete Was Killed," May 13, noon, Main; "Metropolis," May 14, 2:30 and 7 pm, Excelsior Branch; Valentino in "Blood and Sand," Laurel and Hardy in "Chickens Come Home," "Glass" and "Kayak," May 14, 6:45 pm, Lurie Rm., Main.

SF Museum of Art: "I'm A Stranger Here Myself: A Portrait of Nicholas Ray," May 2, 7:30 pm; "American Art in the Sixties," with appearances by Frank Stella, Andy Warhol, Helen Frankenthaler and others, May 4, 2 and 3:15 pm; Fellini's "Nights of Cabiria," May 6, 7:30 pm; Tenth International Tournee of Animation, May 9, 7 and 8:45 pm, repeated May 13, 16 and 20, 7 and 8:45 pm; "Singin' in the Rain," May 11, 2 pm; Josef von Sternberg's version of the Mata Hari story,

"Dishonored," with Marlene Dietrich, May 18, 2 pm, Van Ness/McAllister, 863-8800, \$1.50/\$1 members, srs., under 16; \$1/75¢ on Sun.

Surf: "The Lady Vanishes" and "The 39 Steps," through May 3; "Mon Oncle Antoine" and "Forbidden Games," May 4-5; two early Bergman films, "Three Strange Loves" and "Dreams," May 6; W. C. Fields Festival, May 7-10, six two-reelers; Truffaut's "The 400 Blows" and "Shoot the Piano Player," May 11-12; more early Bergman, "Illicit Interlude" and "The Naked Night," May 13; Bergman Week: The Silence Trilogy, "Through A Glass Darkly," "Winter Light" and "The Silence," May 14-15; "The Seventh Seal" and "Hour of the Wolf," May 16-17; "Wild Strawberries" and "Torment," May 18-19, Irving/46th Ave., SF, \$2.50, 664-6300.

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For so many of us, the essential pain generated by life in this Old Age comes from the loss of being able to care. And if we are sincere with ourselves, we see, undeniably, that this is true. Somehow, with the passing of time, we have each lost our own way of feeling, of caring for our individual lives and for all of life as well. Perhaps this is why, as self-admitting cynics, we are now so attracted to what we hear is the beginning of a New Age. The news of this Age sounds a predominant note of hope to those of us who sense, deep down, not simply that our lives should be different, but, rather, that they could enjoy a *real* sense of quality. The New Age may not mean for us a trip to the moon, aspirations of enlightenment, or even overhauling our generally unsatisfying lives. Instead, we are responding to this note of hope as it touches an undefined possibility in ourselves to find a way back into the life of feeling and caring which we all experienced to some extent in our childhood. To be sincere again, we might even be tempted to call this New Age, the New Childhood.

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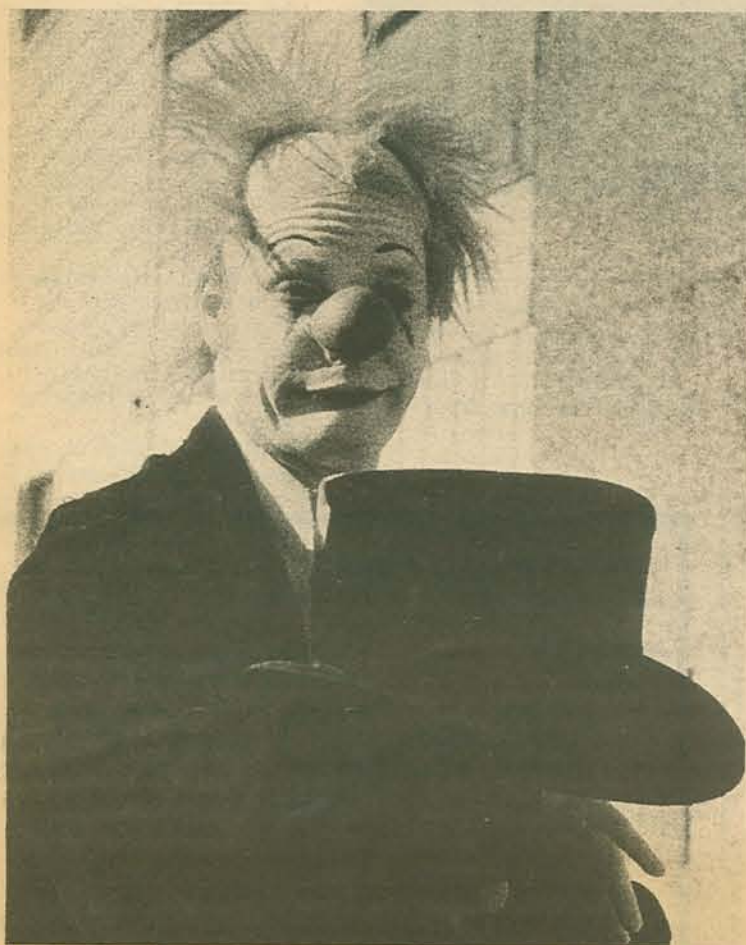
tance," May 2, 7 and 9:30 pm, in commemoration of International Working People's Day; "Lucia," May 16; 145 Dwinelle Hall, UC Berk., 548-3204, \$2.

UC Berkeley: "The Odessa File" and "Executive Action," May 2, 7:30 pm, \$2.50/\$2 UC students; Bergman's "Scenes from a Marriage," May 6, 6 and 9 pm, \$1.50; Tenth International Tournee of Animation, May 9, at 6, 8 and 10 pm and May 10-11 at 2, 4, 6, 8 and 10 pm, \$2/\$1.50 students; "Antonia: Portrait of the Woman" and "I. F. Stone's Weekly," May 13, 7 and 9:30 pm, \$1.50; "Magical Mystery Tour," "Jimi Plays Berkeley" and a Fire-sign Theatre short, May 16, 7:30 pm, \$2.50/\$2 students, all at Wheeler Aud. And at 155

Dwinelle Hall, The Feature Films of Federico Fellini: "La Dolce Vita," May 2, 6:30 and 9:30 pm; "8½," May 9, 7 and 9:30 pm; "Juliet of the Spirits," May 16, 7 and 9:30 pm, all \$1.50. 642-2561, tickets sold only at the door beginning one hour before each performance.

"The Wedding of Palo," May 7, 7:30 pm, with a talk by Nelson H. Graburn on the Angmagssalik Eskimos of East Greenland, Lawrence Hall of Science, Berk., 775-7609, \$2.50.

"The World in His Arms," set in SF in the 1850s, and Max Fleischer's "Barnacle Bill," May 2, 8 pm, James Moore Theatre, Oakland Museum, Oak/10th St., Oakl., \$1.50/\$1 members, srs. □



Hats off to Willie the Clown, appearing with friends of the Pickle Family Circus in an extravaganza benefit for Mission Childcare, May 9, 10 and 11, O'Connell High School Gym, Harrison/22nd St., SF.

THEATER

"The Adding Machine," Elmer Rice's rendition of the person-versus-machine conflict, Fri.-Sat., 8:30 pm, Sun., 5 pm through June 1, Jean Shelton Acting School theater, 2525 8th St., Berk., 548-7677, \$2.

"Ain't Supposed to Die a Natural Death," Melvin Van Peeble's hit Broadway musical, Fri.-Sat., 8:30 pm, and Sun., 2:30 pm through May 18, Oakland Ensemble Theatre, 660 13th St., Oakl., 832-8030, \$3.50/\$2.50 srs., students/\$1.50 children.

"Bullshot Crummond," based on the misadventures of ace detective Bulldog Drummond, previews (\$5, \$4) May 9-10, 8 and 10:30 pm, May 11, 7:30 pm and May 13, 8:30 pm; opens May 14, 8:30 pm, then Tues.-Thurs., 8:30 pm; Fri.-Sat., 8 and 10 pm; Sun., 7:30 pm, Hippodrome Theatre, 412

Broadway, SF, 982-2343, \$6-\$5 weekdays and Sun., \$7-\$6 weekends; \$1 discount for students.

"Calm Down Mother" and "Keep Tightly Closed in a Cool, Dry Place," two experimental plays by Megan Terry presented by the Julian Theatre, May 2-4 and 9-11, 8:30 pm, Potrero Hill Neighborhood House, 953 De Haro, SF, 647-8098, \$2.

"Chickencoop Chinaman," by Frank Chin, presented by the Asian American Theatre Workshop, May 2, 8 pm, Zellerbach Playhouse, UC Berk., 642-2561, \$3.50/\$2.75 students.

"Crossing the Spiral," a work in progress presented by the Place Theater, May 10-11, 8 pm, Bethany Methodist Church, Clipper/Sanchez, SF, 285-5368, *continued next page*

DANCE & THEATER/CAT. COATES

Basha Bella



Kahz Zmuda, Carolyn Meyhoffer and Jackie Tertrou in "Basha Bella."

John Pasqualetti's Pacific Ballet Studio 44, 44 Page, SF. Fridays and Saturdays through May 31. \$2.

The lights come up on a Moorish frieze of five odalisques, all in white except for smoky blue headgear. Then, in response to the pulsing signals of John Berberian's Byzantine score, they come to life. "Basha Bella," one of the fourteen new ballets premiering as part of John Pasqualetti's spring season at Studio 44, looks at first as though it will be another variation on the harem mystique—a view of woman as an exotic sex object. But in this comment on women by a woman, choreographer Nancy Henderson's aerial stage pictures make generous use of the vertical line to create a mood of aloofness rather than sexuality. The focus here is on the extremities—arms that end in, upward arches, points at the ends of arabesques that gesture skyward rather than toward the horizon. Henderson's dancers, breaking and grouping in latticework patterns, show us a different view of women—neither Ingres nor National Geographic, but more of the minaret than the seraglio.

Studio 44 invites the public to attend after-performance discussions with the company as part of their effort to involve the audience and to further understanding of the dance. The informal setting, intimate three-quarter arena staging and low-priced admission combine to provide an unpretentious alternative to the more expensive formal dance season.

The company also hopes to benefit from the audience feedback from the discussions. Artistic director Pasqualetti says, "In bringing dancers and audience closer, we hope to encourage an understanding of the physical requirements of ballet as well as its choreographic possibilities."

Studio 44 is also a showcase for the work of new young choreographers. Featured this season will be works by Nancy Henderson, Henry Berg, Ann Butler, Allen Gerbhardt, John Loschmann and David Lopes. ■

The ruling class

In repertory at American Conservatory Theatre, 450 Geary, 673-6440, through June 1.

When Peter Barnes's play "The Ruling Class" was introduced on the British stage in 1968, the public had the good sense to give it a poor reception. They were no doubt fatigued by its length and irritated by its corny dia-

logue. It closed early despite critical acclaim. However, it seems to delight the Bay Area audience at A.C.T.

Set in contemporary England, the play gets off to a kinky start with a prologue that shows us the 13th Earl of Gurney, clad in longjohns, a cocked hat and a tutu, inadvertently hanging himself from his four-poster bed at the climax of one of his solitary evenings of bizarre bedtime rituals. Enter his son and heir, the 14th Earl of Gurney, who arrives on the scene, to the dismay of his greedy and jaded aristocratic family, with flowing hair and bare feet, his white Brooks Brothers suit covered by a monk's robe, and announces he is God.

"The Ruling Class" underlines the discrepancy between the behavior we profess to value and the behavior we actually practice and reward. In the first half of the production, the Earl is an exuberant but delusional flowerchild who embodies all the traits that our culture claims to value. He is sensitive, trusting, moral and loving, but he is also embarrassing to his family and society. In the second half of the play he is therapied back into synch with that society, finally making an emotional about-face to become covert, prudish and ultimately diabolical. "Hats off for the God of Justice," he proclaims. "The God of Love is dead."

The 14th Earl is the only roundly developed character in Barnes's script. Many of the major characters derive from British stock types like Dan Tucker, the rambunctious, lower-class butler with a twinkle in his eye and a sneer on his lips. In this limited role William Paterson, an A.C.T. regular, is warm but neither brilliant nor especially Cockney.

Rene Auberjonois as the 13th Earl of Gurney is neither convincing nor engaging. He is probably repelled by the flatness of Barnes's stock character, the doddering, eccentric lord. On the other hand, Auberjonois puts out a virtuoso performance as the 14th Earl, with admirable dramatic economy and controlled explosiveness.

Expert directing by Allen Fletcher provides sight gags and tableaux that work, appropriate over-all interpretation and a fast pace. The production style, however, is mundane. A.C.T.'s program notes refer to the "deadly servitude of naturalism," but Barnes only transcends the bounds of conventional production with a few audience asides, slow-motion sequences and little dreamy dances by the characters to link the episodes.

Barnes tends to introduce themes which, if they were fully explored, would add interest and complexity to this tedious play. As they are, they serve as mere sops to the liberal conscience. For instance, he treats the subject of Marxism as little more than a comic motif. Dan Tucker, the allegedly oppressed butler and closet commie, has one cute monologue about class distinction. In Cockney music-hall style he does a soft-shoe and sings a little ditty: "Then raise the scarlet standard high! Within its shade we'll live or die. Though cowards flinch and traitors sneer, we'll keep the red flag flying here." Thus, Tucker gets to thumb his nose at the gentry. Power to the People. These antics do not constitute a treatment of Marxism no matter how smashingly relevant they seem.

As an indictment of the ruling class, Barnes's play is too local and too clichéd. It allows us to distance ourselves from its subject and to blame the British upper classes while exonerating the American ones. How comfortable. But for the A.C.T. audience, long accustomed to escapist entertainment, it is perfect. ■

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continued from previous page
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"The Day the Whores Came out to Play Tennis," and two other one-act plays by Arthur Kopit, presented by Berkeley Actors' Workshop, May 2-3, 9, 8:30 pm, and May 11, 8 pm, 2314 Bancroft, Berk., 843-4653 or 525-2273, \$3.

"Evolution of the Blues," jazz musical still going strong after nine months, Wed.-Fri., 8:30 pm; Sat. 7 and 9:45; Sun., 2:30 and 7:30 pm, On Broadway Theatre, 435 Broadway, SF, 398-0800.

The Firesign Theatre, bits, skits, questions and answers and their new movie, "Everything You Know is Wrong," May 10, 7:30 and 10 pm, Dinkelspiel Aud., Stanford University, 497-4317, \$4.50; May 15, 7 and 9:30 pm, Pauley Ballroom in the Student Union, UC Berk., 642-2561, \$4.50/\$3.50 UC students.

"Galileo," by Bertolt Brecht, May 1-3, 8 pm, Creative Arts Hall, SF State, 1600 Holloway, SF, 585-7174, \$2.50, \$2/\$1.25, \$1 students.

"Game of Love," a farce based on Machiavelli's "Manbragola," presented cabaret style with rag-time music, singing waiters, Thurs., 8 pm, Fri.-Sat., 8 and 10 pm, Old Spaghetti Factory, 470 Green/Grant, SF, 854-8205 ext. 5, \$3 Thurs., \$4 weekends.

"Gideon," Paddy Chayefsky's modern biblical epic, May 7, 8



Erica Lennard and her sister Elizabeth here take turns at opposite ends of the camera: "Sisters," through May 31, Thackrey and Robertson, 2266 Union, SF.

pm, Little Theater, SF Jewish Community Center, 3200 California/Presidio, SF, 346-6040, \$1.50/\$1 members.

"Golden Boy," Bay Area premiere of the musical drama by Clifford Odets and William Gib-

son, presented by Squirrel Hill Theater, May 3-4, 8:30 pm, 1 Lawson Rd., Kensington, 525-0302, \$3.50/\$2.50 srs., students.

"Harry There Ain't Nobody Here But You," original two-act play by Gerald Larsen, presented by

the Others Company of SF, May 1, 2, 4, at 8 pm, Neighborhood Arts Theater, 220 Buchanan St., SF, 788-0593, \$2.50 donation.

"It's Called the Sugar Plum" and "The Indian Wants the Bronx," both by Israel Horowitz, pre-

sented by SF Repertory Company, previews May 10 and 14, 8:30 pm for \$2.50; May 15-16, 8:30 pm for \$4, at Intersection Theatre, 756 Union, SF, tickets at the door or dial TELETIX.

"Night Club" (or, "Bubi's Hide-away"), NY underground piece by Kenneth Bernard, May 1-4, 8 pm, Berkeley Stage Company at Way Station 99, 1111 Addison, Berk., 548-4728, \$3 Fri.-Sun.; \$2 Thurs.

Paris-Action-Theatre, May 10, 8 pm, performing absurdist works "Bestialite Erotique" by Arrabal and Ionesco's "La Lecon," both in French, Zellerbach Aud., UC Berk., 642-2561, \$4.50-\$2.50/\$3.50-\$1.50 students.

"The Passion of Barbara Martinez," a new people's opera, presented by the Gallery Theatre Company, Fri.-Sat., 8:30 pm and Sun., 2:30 pm through May 11, Macondray Hall, First Unitarian Church, Franklin/Gear, SF, 864-7101, \$3/\$2 matinees.

SF Comedy Scene summer series of comedy and novelty acts, plus music, improvisation, audience participation games, every Fri., 10 pm, Intersection, 756 Union, SF, 397-6061, \$1.

Shadow Play, with music created on the spot; you can be audience, puppeteer or musician, May 2, 9 and 17, 7:30 pm, First Unitarian Church, Franklin/Gear, SF, 564-3370, \$1/\$0¢ children.

"Ubu Roi," translation of Alfred Jarry's "Uba Roi," presented by

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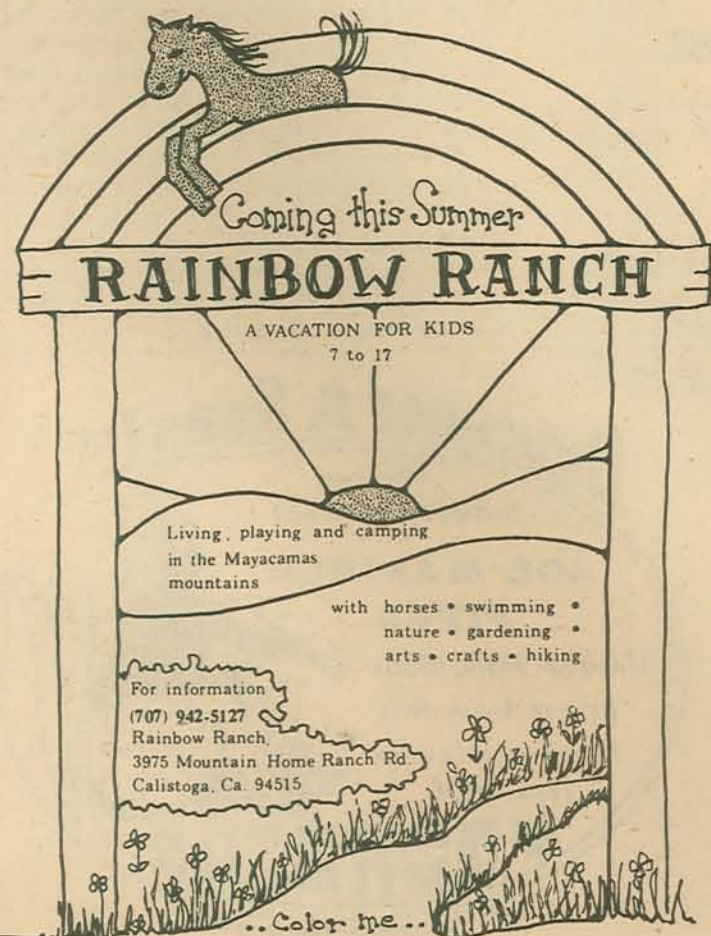
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SF Repertory Company, preview May 8, 8:30 pm (\$2.50); May 9 and 17, 8:30 and midnight; May 10 and 16, midnight, at Intersection Theatre, 756 Union, SF, tickets at the door or dial TELE-TIX, \$4/\$3 at midnight.

"Welcome Walter," Giraffe Theater uses mime, masks, dance and music in a tragicomedy about growing up in Middle America, May 8-9, 8:30 pm, Gallery A, University Art Museum, 2621 Durant, Berk., \$2.50.

"Zen Grits, Zen Gravy," the Wing's latest comedy revue, Fri., 9 pm and Sat. 9 and 11 pm, at the Savoy Tivoli, 1438 Grant, SF, 673-6510, \$3.50.

CLUBS SAN FRANCISCO

The Boarding House: Eric Andersen and Pamela Pollard as Melba Rounds, May 1-4; Clifton Chenier and J. C. Burris, May 6-11; Sky King and Dick Feller, May 12-14; Neil Sedaka, May 15-18, 960 Bush, 441-4333.

Coffee Gallery: Keil Robertson and Mike Wilhelm, May 2 and 9; "Rebecca," May 3 and 10; George and the Bogus Band, May 16; J. C. Burris and the New Depression Follies, May 17; Jazz and bebop Mon.; Hootenanny, Tues. and Thurs.; poetry, Wed.; variety, Sun., 1353 Grant, 362-9369.

Great American Music Hall: Dizzy Gillespie, May 2-3, 9 pm; Music and the Movies, May 5, 7:30 pm, with Avant Garde Jazz on the program; Morgana King, May 9-10, 9 and 11:30 pm; Stan Kenton and his orchestra, May 17, 9 pm, 859 O'Farrell, 885-0750.

Intersection: Music and Animation, May 4, Happy Valley String Band, live at 8:50, with "The Point" and "The Beatles Come to Town" at 7 and 9:35 pm, \$1.25 donation; Emperor Norton's Amazing Vaudeville Party, May 11, with live vaudeville at 8:40 pm and two films on the Emperor himself, "Emperor Norton's Bridge" and "Emperor Norton" at 9:20 pm, plus vaudeville short films at 7 and 10 pm with appearances by Jack Benny, Abbott and Costello, Will Rogers and others; \$1.25; poetry each Tuesday and Thursday, 8 pm, \$1 donation, 756 Union, 397-6061.

Keystone Korner: McCoy Tyner, May 2-11; then closed through May 27, 750 Vallejo, 981-0697.

Mooney's Irish Pub: Dermot and Jack, Irish folksingers, Mon.-Tues.; Good Morning, Wed.; Treasure, Thurs.; Steamin' Freeman, May 2-3, 16-17; Brightwood Fire, May 9-10, 1525 Grant, 982-4330.

Omnibus Cafe: Sneeze, May 1; Ascension, May 2; Spooodee, May 3, 10 and 17; Us, May 4, 11 and 18; Trilogy with Chuck Bernstein, May 5 and 12; Happy

Valley String Band, May 6 and 13; Bourbon Deluxe Blues Band, May 7, 14; Ramona Tonight, May 8 and 15, 1821 Haight/Shrader, 752-7338.

Wharf Tavern: Rowdy and the Rivets, May 2-3; Homewreckers, May 9-10; Country Porn, May 16-17, 101 Jefferson, 885-9809.

Wild Side West: Renee Leballister, May 2; Quartet, May 9; Ascension, May 16-17, 720 Broadway, 391-0460.

EAST BAY

Charlie Brown's Hot Cider, Tues.-Sat.; Houck and Scott, Sun., 1890 Powell, Emeryville, 658-6580.

Freight and Salvage: Merry Mutamatics and Pat Golubin, May 1; Arkansas Sheiks, May 2-3; Best of the Hoots, May 6; Lou and Virginia Curtis, May 7; Doc Baker and Bill Miller, May 8; Phantoms of the Opry, May 9; Celtic Tradition, May 10; Jane Vosh, Caryn and Miriam, May 14; Jeffree Cain, May 15; Rosalie Sorrells, May 16-17, 1827 San Pablo, Berk., 548-1761.

Jerry's Stop Sign: Downright Nasty, May 1-2, 15; Hooodoo and the Wilcox Brothers, May 3; Peak, May 4, 9-10, 11, 16 and 18; Wave, May 8; D. C. Rush, May 17; Skins, Tues.; Grayson Street, Wed.-Thurs., 1049 University, Berk., 849-2501.

Keystone Berkeley: Sir Douglas Quintet and West, May 1; Earthquake and Dustcloud, May 2; Kingfish and Paul Pena, May 3; Kingfish and West, May 4; West, May 5; Muddy Waters, May 9-10; New Riders of the Purple Sage and Alice Stuart, May 16; New Riders and the Rowan Brothers, University/Shattuck, Berk., 841-9903.

Longbranch: The Shakers every Sun.; Lip Service every Wed.; Country Joe and Friends with Energy Crisis, May 1, 8; Shakers and Sneakers, May 2; Earthquake and Alice Stuart, May 3; Sir Douglas Quintet, May 9-10; Earthquake and Flamin' Groovies, May 16; Eddie Money and Backroad, May 17, 2504 San Pablo, Berk., 848-9696.

The Ordinary: Energy Crisis and Country Joe McDonald, May 2; Charlie Hickox and the Heroes, May 9; Dick Oxtot and his Golden Age Jazz Band with Terry Garthwaite, every Sat., 3974 Manila, Oakl., 655-3640.

NORTH-SOUTH

Bach Dancing and Dynamite Society: Peter Spelman and Clarice Jones, May 2, 8:45 pm; Big band jazz, May 4, 4:30 pm, an 18-piece group including Mayo Tyano on trombone, Harold Jones on drums and others; Coastside Choral and San Mateo County Society with Poulenc's "Gloria,"

continued next page

RESTAURANTS/MERRILL SHINDLER

Splurging on low-cost French cuisine

San Francisco, urbane and cosmopolitan though it may be, is not exactly fabled for its French cuisine. There is a peculiar sameness to many of the restaurants, an inability to go beyond an untruffled rendition of la grande cuisine with endless proletarian coq au vin and mucilaginous portions of brie. This sameness is a ripe breeding ground for the culinary cliché and the chef d'oeuvre of compromise—and, after all, why not? Fine French cuisine is, if not the world's most demanding cooking style, then the least forgiving. A fine bechamel sauce with month-old frozen fish from Safeway is like spitting in the wind; every step of the preparation must be taken in the same rarefied atmosphere or the end product will be fickle food, unworthy of its coarse salt and cracked pepper.

If you react to the most expensive or pretentious of San Francisco's French restaurants with a yawn, and nod your way through tidal waves of coquilles Saint-Jacques, then consider some of the more ambitious low-rent restaurants, where crepes are the specialties of the house and no one is overwrought with self-congratulation and excess. First, to the corner of 17th Street and Florida, in the midst of the industrial fen sprawling between the Mission and Potrero Hill.

Le Domino Country Club, 2742 17th St., offers nothing in the way of ambiance, not a red velvet banquet nor the haute snub carried like the rosette of the Legion of Honor by maitres d'hotel in San Francisco's downtown museums dedicated to Escoffier and Brillat-Savarin. The room is plain, on the second floor of a nondescript building a block from the Potrero Hill Muni yards and a truffle's throw from the splendor that was Project Artaud.

The amenities are simple: unadorned white tablecloths, pastoral scenes on the walls, pesky oversized plants that bang you in the head as you eat. The service is attentive and the waiter tends to carry a worried air with him, as if you're his rich uncle from Yemen who just might leave him a few oil wells but who hates to be fretted over. And the food is . . . splendid.

Dinner consists of a soup, usually something delicate like leek and potato, and a salad, very fresh and crisp with a center of Boston lettuce (Boycott iceberg lettuce! Viva la huelga!). The entrees are consistently varied and prepared with great care—dishes are cooked to order with the necessary wait that this entails. The bouchee-Financiere (\$4.25), a patty shell with sweetbreads in cream and mushrooms, is a hit, strikingly reminiscent of Nero Wolfe's recipe for sweetbreads in bechamel sauce, with a hint of chervil.

Though Le Domino doesn't have much of a cellar, it does have a fine house wine (Sebastiani) to complement the coq au Chambertin (\$4.75), chicken sauteed in butter then casseroled with

red wine; the scallopini de veau picatta (\$5.75), a buttery medallion of veal sauteed in lemon butter; and the top of the menu, steak au poivre (\$7), cooked to perfection using coarsely crushed pepper pressed into the meat, then delicately lemon-buttered.

Le Domino serves hors d'oeuvres of escargot au chablis (\$2.75), soupe a l'oignon des Halles (\$1.50) and champignon saute (\$1.50)—both the snails and mushrooms make for exquisite appetizers shared between diners. And their desserts, best consumed with Le Domino's fine, dark filtre coffee (50¢) are a fitting end to a quasi-indulgent dinner: both the mousse au chocolat (95¢) and the creme caramel (75¢) are competently made, not the best, but far from the worst.

Further downtown, not far from the honky-tonk of the Tenderloin and the theater district, is **La Quiche**, 550 Taylor. La Quiche is not at all the tourist trap that you'd expect—rather it's a straightforward, inexpensive and fairly authentic little French bistro. The lunch at La Quiche must rate as one of the best bargains in the city—for \$2.95 you receive very respectable entrees like coquilles St. Jacques, boeuf Bourguignon or bouchee a la reine, served with an elegant little salad of crisp lettuce with chopped olives and herb dressing, and wild rice. The namesake at La Quiche, the quiche Lorraine (\$2.25), is a finely prepared tart of bacon, Gruyere and onion in a custardy filling that is more like a pudding than a pie filling, and delights without hesitation.

La Quiche also offers a choice of some 20 crepes, delicate affairs served in a hot casserole folded rather loosely so that the juices from the filling might seep out to moisten the pastry. The choice of filling ranges from a spicy ratatouille to a smoky Parisian ham, with opportunity along the way to mix combinations of Gruyere, eggs, mushrooms and mixed vegetables. Crepes range in the \$3 area, and combined with La Quiche's wonderfully cheesy, puffy onion soup (\$1.50) make for a fine after-theater dinner. The food at La Quiche isn't haute cuisine, but it does have the solid, assured quality of a Parisian neighborhood restaurant.

Halfway across town, and the width of the whole sky away in ambiance, is the **Island**, at the corner of Sanchez and 16th Street. The Island certainly isn't a French restaurant by any stretch of the most fertile imagination, but located as it is in what is virtually the heart of San Francisco's bean-sprout-and-avocado belt, it does serve a naturalized version of the crepe and succeeds—to a point. The crepe is a natural for an organic/semi-vegetarian restaurant—the egg and flour pancake is a medium given vitality by its fillings and toppings, leaning strongly to vegetables, cheeses and cream sauces.

continued next page

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Outdoors



Victoria Wei-lo Tsou, a member of the Matsuyama Ballet of Tokyo, dances in a benefit program for the International Hotel, May 10, 7 pm, Chinese Cultural Center, 750 Kearny, SF.

continued from previous page

May 9, 8:45 pm; Salsa with Benny Valarde and group, May 11, 4:30 pm; Martha Young Piano Trio, May 18, plus Ota on vocal, on the beach off Hwy. 1, near Magellan, Half Moon Bay, 726-4143.

Lion's Share: Sir Douglas Quintet and Soundhole, May 2; Sir Douglas Quintet and Rowdy and the Rivets, May 3; L. C. "Good Rock-

in" Robinson and Kid Kahoutek and the Shooting Stars, May 4; New Fusion Band Marin County musicians workshop, every Mon.; 60 Redhill, San Anselmo, 454-9856.

Sleeping Lady Cafe: Michael Barclay, Karen Treseges, Eileen Cullen, May 2; Bernadette and Drew, May 3; Be Be K Roche, May 4; Pat Craig and friends, May 9; Bolina Rd., Fairfax, 456-2044. ■

continued from previous page

At the Island you eat in a restaurant that could have been designed by the carpenters from the Winchester Mystery House who found themselves with nothing to do after their patron's demise but were still infused with her manic directions. Stairs ascend to dining alcoves in the midst of mixed-metaphor woodwork combining unfinished branches right off the tree with elegantly and ornately carved infernal machines which blink on and off in random sequence. No two tables match, few chairs are brothers, old doors march along the walls, and intimate, almost-lost nooks abound. A suitable setting for the Mad Hatter to down a choice of chamomile, rosehips, Spanish garden, English breakfast, black liche, sassafras or squaw tea.

The Island serves a variety of nine crepe fillings, including spinach and sour cream, wine mushroom, and creamed banana almond, with a choice of three-blend cheese, Indian curry, Creole sauce or whipped cream toppings, ranging in price from \$1.20 to \$1.65. The crepes aren't the lightest, seemingly made from a heartier (buckwheat?) flour than the French, but the fillings are good and the crepes make for a good light meal or snack. If you feel like getting a bit more bloated try the house specials: the hi-pro burger (\$1.45), a patty of beans and nuts on a bun with sprouts and melted cheese—served too dry for my taste, with a cheese that tasted (or didn't taste, actually) like raw milk cheddar; the "fancy veggie combo" (\$1.55), wokked vegetables with brown

rice, bread and butter; or the "good veggie soups," 60¢ for a bowl with bread and butter.

The Island has quickly become the flagship of the city's many natural food restaurants, serving good food at reasonable prices in a very consciously laid-back atmosphere. As an alternative to rip-offs like the Shandygaff, it's a joy. But the food lacks a certain panache, a vibrancy found most often in the intricate spices and palate stimulations of ethnic restaurants. The food is good, and good for you, but it can leave your tastebuds feeling lonely and forlorn.

And speaking of stimulating the senses, the **Cafe Flore**, just a few blocks from the Island at the corner of Noe and Market, excites the visual with spartan simplicity. The Cafe Flore is built within a greenhouse, making for an airy sensation usually felt more in European outdoor cafes than American coffeehouses. The Flore is one of the more comfortable of the new wave of SF's coffeehouses, most of which have their roots in the gloomy, beat dens of bohemia—the Flore, in keeping with its European antecedents, serves aperitifs, wine and beer, along with a simple selection of crepes. Their crepes, which lean toward the heavy-pancake style, are filled with combinations of cheese, eggs, ham, spinach, jam, or simply sugar and butter. The top price is for the spinach and egg at \$1.75, with the sugar and butter a best buy at 45¢—especially since the cook hasn't quite gotten down his technique and tends to leave the cheese semicooked and the eggs a touch raw.

Coming next issue: The Marina's secret revealed—A French bistro that refuses to speak English and thinks its dozen tables too many. ■



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Judy Chicago

(Continued from page 21)

'I wanted to express what it was like to be organized around a central core, my vagina, that which made me a woman.'

women, by having produced a lot of art that is too close and so narcissistic that it doesn't make the step into being a world view, or being universal."

Now Chicago feels that she is moving away from self-centered images in her art and expanding her vision. "I'm trying to address the human condition through the feminine, not through the self," she says. "It's ironic, after all my struggle to get people to deal with my art. Now when I no longer consider my art vaginal, but rather as forms having vaginas, people see them as vaginas. For me, they're very transformed."

Judy has worked to create a context where her art can be understood. Only about half of her autobiography is about herself. The rest is about women's art and history. She uses the book's limited photographic space to show works not only by herself but by Mary Cassatt, Nikki de St. Phalle and other neglected women artists throughout history.

The book also shows photographs of "Womanhouse," a Los Angeles mansion transformed by Judy and her Cal Arts students in 1971. Each room was a complete environment, a fantastic elaboration of women's experiences within our cultural roles. The "nurturant kitchen" was painted flesh pink, its walls hung with fried eggs and breasts; "menstruation bathroom" was pure white and sterile except for an overflowing wastebasket of used tampons.

For five years, Judy told me, she devoted her energies to the female subculture. She helped establish a women's art school, the Feminist Studio Workshop, and several women's galleries housed in the LA Women's Building. "I wanted my art shown in a context that I felt illuminated it," she explains, rocking back and stretching her legs.

But in 1974, she withdrew her energies from teaching and turned back to her own work. The turning point came when she completed the Rejection Quintet.

"Last spring I came back from Chicago very upset by being rejected by a male art dealer," she remembers about the birth of the paintings. "The series took me about five weeks, 14 hours a day. I was working through my fears of what would happen if I would really be myself and state my point of view as a woman."

"By dealing with that, I actually dealt with what was stopping me. Once I had actually broken through to the point

where I could be myself, I suddenly realized I could join the human dialog."

She withdrew from her leadership role in the women's community. The gallery in which she is involved has decided to move out of the Women's Building and into the art marketplace. With the change came a return of loneliness.

"Nobody was more surprised," she tells me with a laugh, "that I had to be lonely again, than me. I thought I had found the ultimate solution. I was going to stay in the female subculture for the rest of my life and never come out. I did the Rejection Quintet, and there I was, out. Internally, I was out. OUT!" she shouts, throwing her hands forward. "I wasn't afraid anymore. Now what was I going to do? Now I could make art. I had to go back to my studio all the time. That was it."

Judy tells me slightly defensively that she can't be relied on in collective situations. She says that she's generous when she doesn't feel the pressure of her own creation, but when her creative pressure builds, "Nothing else matters. Not friends, not students, nothing."

"I feel lonely," she admits. "I have to spend hours and hours by myself, and I know a lot of people will never understand me. And I like love. But I've got to accept the loneliness that comes out of knowing I have to maintain the commitment to my own work. I feel hurt," she continues, thinking of her experiences at the Women's Building as she withdrew. "I think there's been a lot of misunderstanding. Some women felt abandoned when I left the Building. But I've been a good catalyst. Each woman has to stand up, find her power, and step down."

Chicago is now working on a three-year china painting project which she considers a female Last Supper, or Female Genesis. On a huge table, a series of plates will represent "all the women who have been prevented by their circumstances from ever getting off the plates." Among the characters represented will be Sappho, Virginia Woolf, painter Georgia O'Keeffe and a host of other brilliant women.

"It's like a newly opened tomb," says Chicago. "It will contain all this material about women's history. The images of the women will be painted on the plates. Some of them look like they're rising up from the plates. I want the piece to be extraordinarily painful. I want it to be unbearable that all these beautiful images are held down on the plates." ■

CIA Diary

(Continued from page 19)

to turn it. As I turned it the beeping sound on my radio got louder and softer in direct relation to the turning. . . I tore open the lining of the inside roof of the case and found an elaborate installation of transistors, batteries, circuits, wiring and antennas — also a tiny microphone for picking up voices. Not only was the object designed to discover where I live through direction-finding, it appears also made for transmitting conversations." (A picture of the bugged typewriter appears on the cover of the Penguin edition of Agee's book.)

As Agee's work on the book nears its completion, he learns of the overthrow of the Allende government in Chile. Based on his years as a CIA operative in Latin America, Agee could piece together what really happened in Santiago that led to Allende's downfall:

"The coup in Chile, terrible as it is, has been like a spur for even faster work (on my book). Signs of preparation for the coup were clear all along. . . The truckers' strike of 1972 with the famous 'dollar-per-day' to keep the strikers from working; and the truckers' strike of this

past June — both strikes probably were financed by the CIA, perhaps through the International Transport Workers' Federation, perhaps through the AFLD (American Institute of Free Labor Development) which had already trained some 9,000 Chilean workers. . . Finally, the Plan Z (a document ascribed to Allende used by the junta to justify the coup): so like our Flores document in Quito, our evidence against the Soviets in Montevideo, so typical of CIA black documents. Was it placed in the Minister's office by an agent in the Ministry? More likely the Chilean generals simply asked the station to write Plan Z, just as our Uruguayan liaison collaborators asked us to write the scenario for proof of Soviet intervention with trade unions in 1965 and 1966."

Is it any wonder that Colby and the CIA have launched a massive campaign against Philip Agee? His book removes the cloak from the dagger. But Agee has not yet succeeded in publishing it in the US (see box, page 19). Meanwhile, the only way an American can obtain a copy is to order one through a British or Canadian bookseller.

Nursing homes (continued from page 15)

rate, comprehensive nursing care records; telephone medication orders not countersigned by physician within 48 hours; inadequately trained housekeeping staff; dishwashing water too cool; improperly maintained patient call systems; no evidence of comprehensive restorative nursing program. Earlier reports were better but with such violations as: patient water too hot; need ID for patients' wrists; problems getting proper RN coverage for the day shift. Owner: Martha Bolzendahl (P).

Medical Center Convalescent Hospital, 2655 Bush, 922-4141 (114; M, M-C), Raymond H. Nedey, administrator. Unequivocally bad record. December 1975 inspection shows 15 violations including: inadequate restorative therapy; poor record of nursing care regarding patient response to treatment; omissions and errors in medications and treatment orders; inadequate staffing patterns; various medication problems including borrowing one patient's drugs to give to another; poor monitoring of patient smoking; lack of rehabilitative nursing care with bedsores on 18 patients; medications and therapeutic diets not administered as prescribed; inadequate nursing care records. September 1974 inspection turned up 22 public health department and 11 Medicare violations resulting in a conference with representatives of the facility. Facility also ranked poorly in 1972 Guardian survey. Owner: National Health Enterprises/Northern California Inc., Donald C. Mills, president and vice-president; Ronald F. Krywick, secretary (P).

Pine Towers Convalescent Hospital, Inc., 2707 Pine, 939-4800 (120; M, M-C), Patricia Pung, administrator. Last inspection very poor with 18 violations: inadequate comprehensive, chronological patient records; inadequate staff; dirty kitchen; medications not administered as prescribed; poor food preparation and delivery; dangerous products stored with food; need better protection against roaches; offensive odors; patient call system not properly maintained with cords out of reach; poor rehabilitation programs; dirty bedside equipment. Two earlier inspections were much better, although the facility got bad marks from the 1972 Guardian survey. Owner: Western States Convalescent Hospitals (P).

Post Street Convalescent Hospital, 2130 Post, 563-7300 (396; M, M-C), Benjamin Lane, administrator. 18 violations in October 1974: of 16 staff, nine had no physical examination and six had no current X-ray; no regular emergency drills; of 20 patient records checked, none was accurate, comprehensive, chronological; of 16 closed files, nine had no disposition of drugs; numerous errors in following or recording of medications and treatments prescribed by physicians; insufficient nursing staff; food improperly prepared and served; D-Con stored with the food; food stored on the floor; inadequate cleaning of patient care areas; bedside equipment not clean; insufficient rehabilitation equipment. Prior inspections also recorded numerous violations. Informal hearing held in September 1974 to discuss problems with the facility. Owned by corporation with Sander Kolitch, president; Sam Verschleiser, vice-president; and Gerald Caditz, secretary (P).

Potrero Hill Convalescent Hospital, 331 Pennsylvania, 647-3587 (50; M, M-C), Sum M. Seto, administrator and president of the family-owned corporation. Latest inspection in December 1974 showed only three violations: inaccurate comprehensive, chronological patient medical records; errors and omissions in recording prescribed medications and treatments; instances of nursing care plans that were not individualized and having undated entries. Sharp improvement over prior inspections by California Public Health and the federal government. Both agencies have provided help in upgrading the facility. Prior inspections found such violations as: handling patient monies in excess of bonding protection; outdated medicine in the emergency kit; incomplete pharmaceutical policies and practices; poor records of patient care; poorly equipped and maintained kitchen; bad general maintenance; dishwashing rinse water at 142 degrees rather than the required 180; patient call system not functional; poor nursing care plans; poor food preparation and delivery (P).

St. Anne's Home, 300 Lake, 387-0220 (31; M-C), Sister Jeanne, administrator. Only violation in the last three years: in-

adequate fire drills. Owner: Little Sisters of the Poor (NP).

San Francisco Convalescent Hospital, 1359 Pine, 673-8405 (168; M, M-C), Carol Montgomery, administrator. February 1975 inspection showed only three violations: medications stored in inadequate containers; lack of privacy for patients; inadequate safety standards for electrical appliances. Earlier inspection reports had more serious violations: inadequate nursing care notes; lack of bladder/bowel retraining and other physical therapy programs; restraints used without physicians' orders; inadequate nursing care. Owner: Hillhaven, Inc., of Tacoma, Wash., Daniel R. Baty, president (P).

The Sequoias—San Francisco Convalescent Hospital, 1501 Post, 922-9700 (49; M, M-C), G. Wm. Bevan, administrator. Inspectors found five violations in December 1974: in the six patient records checked, they found five cases of not implementing prescribed restorative nursing techniques; "all kitchen areas such as shelves, utensils, table-tops, stoves and floors are not maintained in a clean condition" (the facility responded, "Absolute untruth"); inadequately stored leftovers; no written manual on cleaning, disinfecting procedures; no organized, active restorative, rehabilitative nursing care program that is individualized for each patient. The charges included a long list of examples. Here too the facility denied each and every charge, but Public Health is standing behind its report. Earlier reports were better but included such violations as: inadequate fire and disaster drills; dishwashing water too cool; inadequate handling of medications. Facility is owned by the Northern California Presbyterian Home (NP).

Sheffield Convalescent Hospital, 1133 South Van Ness, 647-3117 (34; M), Margaret Timberlake, administrator and owner. Latest inspection in September 1974 showed a need for better documentation of disaster and fire drills and PRN (as needed) medication not accurately recorded. Several violations were also discovered in January 1974: inadequate staff physical and TB examinations; poorly maintained patients' records; medications and treatments not recorded as given; dishwashing water temperature too cool; no evidence of individual bowel/bladder retraining; other inspections dating back to 1971 virtually perfect (P).

Sunnyside Van Ness Convalescent Hospital, 1218 South Van Ness, 647-6365 (36; M-C), Gladys F. Stravs, administrator and president of the corporation. Average inspection record since the facility was taken over by the people who formerly operated the Sunnyside Convalescent Hospital on Guerrero. Four violations during the most recent inspection, March 1975: inadequate records of patients' needs and progress; PRN (when needed) medications not consistently documented as to need and effect; errors in following or recording administration of medications and treatments; inadequate special diets; sterile solutions used past stated usage period; medication labels not corrected to agree with current physicians' orders; reuse of medication containers; poor documentation of disposition of medications. In the inspection that took place last June, violations included: need for more fire drills; patients' water was too hot while that used for dishwashing was too cool; inadequate rehabilitation equipment. Earlier inspections, which took place before the current owners took over, were far worse (P).

The Victorian Convalescent Hospital, 2121 Pine, 939-4800 (90; M, M-C), Patricia Pung, administrator. Fair inspection record, but improved from the 1972 Guardian survey. December 1974 inspection showed: patients' trust fund ledger was in the corporation office and not available in the facility; unlocked, unattended injectable drugs; pervasive urine stench throughout the facility; worn, torn, ill-fitting patients' clothing. Past inspections ranged from no violations to as many as five. Some examples: no evaluation of patients' response to nursing care plans; glaring water temperature problems, patients' water registered a temperature of 185 degrees while the dishwashing water temperature was only 125 degrees. Owner: Western States Convalescent Hospital (P). ■

—Research assistance by Marsha Campbell

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Deadline THE NEXT CLASSIFIED DEADLINE IS
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The Bay Guardian is published on alternate Thursdays. The Deadline for classified ads
is **Thursday at 5 pm. exactly one week before publication.** No ads will be accepted
after that time. Ads received late will be run in the next issue unless otherwise speci-
fied. **WE DO NOT BILL, WE DO NOT TAKE PHONE ORDERS.** Ad copy should be
mailed with check or money order or brought in person to **BAY GUARDIAN CLAS-**
SIFIEDS, 1070 BRYANT ST., S.F. CA. 94103.

Rates
Rates for **business classifieds** (IF YOU CHARGE MONEY FOR A SERVICE, YOU ARE
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6 PT. CAPS ARE 15¢ PER WORD
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We must have your name, address and phone number. All such information will be
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Illegible ads will result in surreal classifieds:
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NAME _____ Number issues to run _____
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CIRCLE CATEGORY:

Personals	Business Personals	Employment	Employment Wanted
Computer Dating	Books & Publications	Metaphysical	Antiques
Motorcycles	Automotive	Boats & Sailing	Property
Rentals	Sublets Wanted	Share Rentals	Share Rentals Wanted
Printing	Arts & Crafts	Professional Services	Home Furnishings
Garage Sale	Misc. For Sale	Music	Music Instruction
Photography	Instruction	Counseling	Performing Arts
Groups	Lifestyles	Bicycles	Special Notices
Women	Childcare	Schools	Dance Instruction
Pets	TV & Stereo	Records & Tapes	Vacation/Retreats
Wanted	Travel		

HOME SERVICES SECTION:

Moving	Hauling	Carpentry	Gardening
Misc. Home Services	Design & Renovation	Plumbing	Roofing
Painting	Locksmith	Electrician	Carpets/Floors
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Learn to use the PRIMAL PROCESS at: THE PRIMAL WORKSHOP. Openings for new members. Sliding scale. For details call: Ms. Lois Schwartz; 826-6273 or Ms. Ronnie Gilbert; 525-4529.

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I am a non-professional with 3 years experience leading men's groups and counseling. I use Bioenergetics, Gestalt, Yoga, and Nutrition. My groups are for men who are ready to go beyond consciousness-raising and who are committed to changing. I charge on a sliding scale based on income. I'm willing to barter. Leave a message for me at 841-6500 and I'll call you back. Peter.

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Classes in: Dance of the self, health, and ballet at Miriam Bourne's Dance Studio. 431-6182.

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Classes Forming—6371 Telegraph, call 236-1757 between 7-9 am.

DISCOTHEQUE
Awaken your feet to Disco Sounds in Karen Lustgarten's Disco Dance Classes. 285-1138.

GROUPS

SELF-HEALING GROUP
6 Monday evenings SF. May 26 thru June 30. \$30 fee. Spiritual healer will share Reichian Bio-Energetics, Psychic healing and Chinese Acupressure. 527-8458.

Openings in Turning Point Collectives (Berkeley). Women's and mixed problem-solving groups (Eclectic). Annie, 254-6150.

LIB MEN/LIB WOMEN
A safe place to be yourself and talk about it and socialize. Every Monday, 7:30 pm at the 1st Unitarian Church, Franklin/Geary, SF, \$2. 776-4580.

EST GRADUATES
Want to meet new people to play with? Come to Doors to Awareness Friday nights - First Unitarian Church, Franklin/Geary, SF, 8 pm, \$3. Call Deborah Roberts 332-2149/332-9100 for more information.

Women's Growth Group. Self-Sufficiency a major goal. Monique Kane, M.A. 922-7855.

WEEKEND WORKSHOPS combining Bio-energetics and simple improvised scenes. Joy Vronsky 526-2354.

OPEN MIND
Sunday Evening Workshops to liberate self, social life, 8 pm, Berkeley Fellowship Hall, 1924 Cedar, \$2 donation includes refreshments. Info, calendar, 549-2269.

LAVENDER U.
Classes and interest groups for gays. For free catalog #9, 771-1450.

DROP-IN GROUP

For divorced and singles. Gestalt encounter, awareness. Tuesday evenings, 7:30 pm, \$5.

DAYTIME DROP-IN GROUP

For people who work nights or seek personal support while unemployed. Wednesdays, 10 am, \$5. (Negotiable for the unemployed).

Both groups led by Bob Cromeey, licensed therapist. Held at 8 Charlton Court, SF. 567-7766.

GESTALT THEATER

Ongoing classes using Gestalt to generate improvisations for a theater that truly celebrates and educates in the art of being Human. Information 841-2446, 652-6265, John Argue.

DOORS TO AWARENESS

Meet new friends through group techniques. An evening of awareness experiences for singles, with social hour and refreshments. Every Friday, 8 pm, \$3.00. Led by Deborah Roberts, 1st Unitarian Church, Franklin/Geary (776-4580). For information: 332-2149. Or call 332-9100 (answering service.)

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FOR COUPLES 21-38
PLEASE CALL TOGETHER
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Co-therapists are licensed clinical social workers experienced in working with women. Call Marsha or Mary Days 752-1935. Evenings Marsha 221-4302, Mary 692-4773.

Group openings—men and women for mixed group. Co-Leaders trained in gestalt and process therapy. Call Rene Tihista, L.C.S.W. 398-2266 days 668-1282 eves. Mary Sorkin L.C.S.W. 752-1935 days 692-4773 eves.

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Supportive groups for the divorced. Deal with loneliness, new lifestyle, information, Sandy McCulloch, 526-3322, weekdays.

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FOR
ATTRACTIVE COUPLES
Please call together
465-0703

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Two good-natured kitties need security. One gray, one cream/Siamese markings. Both spayed. Days, 921-6301. Evenings, 566-1874

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JACKIE, San Francisco's foster home recruitment organization is looking for couples to provide homes and become involved with children. For general information about foster parenting, call JACKIE, 752-4142 or 752-4143.

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Single parents residence Co-op forming. All hours childcare & recreation. Private rooms. Good food. Non-profit. 664-1273.

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WOMEN

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Give yourself a gift! Firm, soothing, tension releasing massage. Reasonable. Call Roberta mornings/evenings. 752-0528.

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WOMEN'S SWITCHBOARD
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Records - original oldies. 20% Off till May 15th. Platter Palace, 2766 San Bruno, SF. 468-2344.

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Experienced Carpenter, reasonably priced. Interior/Exterior, Build, Remodel, Repair. Good References. Call Evenings, John 654-3086.

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Fully qualified journeyman carpenter to do all finish work, cabinets, remodeling. Fine custom work in choice hardwoods, interior and exterior. All work guaranteed. \$7.75 per hour. 431-6451. 9am-9pm.

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General and finish work. Experienced and reasonable. Tim 431-5540.

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A diversified garden service: planting, pruning, weeding, yard-scape, maintenance. Litewell gardens, fences, soil reconditioning: 751-5924.

Good Work By Good Women. Pruning, Planning, Planting, Hauling, Experienced. Reasonable rates, Free Estimates. 285-8582, 647-8758, 647-5929.

Let your green thumb do the walking through the pages of the Guardians "Grow Your Own" section next issue, and if you would like to plant a few ideas about your gardening service or plant store, (or if you'd like to sell your old John Deere) call Steve at 861-8033 to place a Classified Ad.

Garden landscaping, maintenance, pruning, construction, houseplants, etc.—by experienced horticulture students. Phone 285-6664 or 282-2756.

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Structural Remodeling
Designed Interiors
Windows, usual and unusual
Alan 824-7488

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ENGRAVED WINDOWS THE MOVING GLASS COMPANY

444-7411

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Shingling. Excellent quality realistic estimates. Low rates. References. Good vibes. Mark 527-6131.

Do you fix holes where the rain gets in? Well, stop your mind from wandering. Call 861-8033 and place a Home Services ad in the Guardian Classifieds.

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PLUMBING CHEAP!
Eves. 626-0190

ALLIGATOR LIMITED

UNPARALLELED PLUMBING
Drains clogged? Gators in the pipes? Call the Alligator Men for all your plumbing needs. 387-8531 or 566-3966 or 332-9100

CARPETS & FLOORS

CARPETS, steam cleaned professionally. Guaranteed, lowest rates. Special till May 15th, 10% off with this ad. 548-1812.

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FINE REFINISHING
AT REASONABLE COST
DANIEL PAIK
332-9100

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Neat, efficient cleaning and indoor painting. low rates, super work. call 282-2438 or 647-1051 (after 5).

Spray acoustic ceilings, texture, interior painting, dry wall, carpentry. Kitchen and bathroom renovation. Free estimates. KS SERVICES, 922-8572.

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Broken window? I'll come out and fix your window for the cost of the glass plus \$5 labor. All types: wood, aluminum, etc. WINDOWMAN 332-9100.

Now's the time to do it! Save up to 50% on summer charter flights

Regularly scheduled airline fares are kept artificially high by Civil Aeronautics Board regulations, so the airlines are left to fight their "competitive" battles with lobster tails and Peking duck rather than lower air fares. Cheaper rates do exist in the cracks of the CAB regulations, however. They're just harder to find and less convenient than regular flights, so that businesspeople won't desert the higher-priced commercial fares.

You can save nearly 50% through charter flights and advance purchase fares. A round trip ticket to New York, for example, will cost you \$388 by regularly scheduled airline, but \$224 if you buy your ticket 60 days in advance. Charter flights will run you \$181 to \$200 round trip. Below, a list of ways to go:

Charter flights

This is the cheapest way to go and can also be the most flexible, allowing you to buy a ticket just a few weeks before departure. The very cheapest charters are offered through **Common Interest Clubs**, or "affinity groups." You have to join an organization, ostensibly formed for purposes other than travel, at least six months before the flight takes off. The clubs can't advertise schedules to nonmembers, due to CAB regulations, but they will often answer questions over the phone. Ticket prices can vary up to 20% if the club can't sell all the empty seats, and flights can be canceled if there is

insufficient interest. Flight cancellations are rare with the larger clubs.

The following local organizations offer charter flights to the East Coast and overseas for people who have been members for six months or more. **Coop Centers:** Berkeley, Walnut Creek, Castro Valley, El Cerrito, Corte Madera. Dues: \$1 initial registration fee and \$5 share in the Coop. \$181 round trip to New York, \$439 to London (compared to \$718 via Pan Am).

English Speaking Union, 406 Sutter, SF, 673-7313. Dues: \$16 per person. Flights: \$375-\$400 to London. **British American Club,** 4250 Williams, San Jose, (408) 257-2221. Dues: \$7 a year. Sponsors frequent flights to London; will not give information over the phone.

United European American Club, 545 Sutter, SF, 391-0454. Dues: \$22 first year, \$12 thereafter. Flights to Frankfurt and Zurich, \$430. Biggest local organization.

KQED: 1011 Bryant, SF, 864-2000. Dues: \$15; \$10 students and unemployed. Flights: one-week excursion to New York, \$189 round trip; Hawaii, \$169 round trip; Mexico City, \$199 round trip. Through Empire Travel, 995 Market, S.F., 392-5776.

Far West Ski Association, 433 Natoma, SF, 777-1144. Dues: \$10. Flights and package tours to Aspen, Sun Valley, Calgary and elsewhere during the winter. **Asian American Recreation Club,** PO Box 2549, Stanford, CA 94305. Flights to Tokyo and Hong Kong.

Other "affinity groups" are listed in *The Famous Air Travel and Charter Flight Handbook*, by Jens Jurgens, \$4.95. Available at Winship Travel, 988 Corbett, SF.

Travel Group Charters

TGCs are the next cheapest way to go, and they don't require you to join an organization. However, you usually have to pay for your seat 62 days in advance of takeoff. Here's how they work: an "airline wholesaler" buys big blocks of tickets on a charter flight; you buy your ticket from the wholesaler or from your local travel agent.

If you cancel you have to pay a 5% cancellation charge, and you may even lose the full price if nobody snaps up your ticket. But there's an element of flexibility: CAB rules allow up to 15% of the total seating to be canceled and resold before takeoff, increasing your chances of finding someone to buy your ticket.

Almost all travel agents now handle TGC fares. The following agencies specialize in TGC and charters, however, giving you a better crack at last-minute cancellations:

Winship Travel, 988 Corbett, SF, 826-0072/826-4217. Low-budget travel experts. Travel Group Charter flights through Char-Tours.

Char-Tours, 605 Market, SF, 986-3044/495-8881/(800) 652-1726. Large local group charter and TGC organizer. Individuals can reserve here. Reserve and pay 62 days in advance; no reshuffling or changes allowed, but insurance against changes necessitated by illness is available.

Hibernia Travel, 2191 Market, SF, 863-1126. TGC flights to London every week or so, less often to Shannon.

Travel Center, 2435 Durant, Berkeley, 548-7000; SF, 893-0900. Agents for TGC flights to Greece, Yugoslavia, Western Europe, the Orient, Australia, elsewhere. Can also do round trip cheapo flights from Europe to America, so you can send a ticket to your Viennese granny to visit you. Also agents for Student Air Travel Association, a Copenhagen-based group that offers scheduled airline flights within Europe and from London to most major cities in the world at a 40% discount to full-time US students. (The tickets must be bought in the US, but the dates can be changed at any S.A.T.A. office once you're in Europe.)

Advance Purchase Excursion Fares

APEX flights are reserved 60 days in advance on regularly scheduled airlines like TWA. They cost slightly more than TGC fares, but if you're flying to the interior of Europe they may save you money in the long run, because most TGC charters land on the coast, leaving you to pay astronomical fares on scheduled airlines for the last leg of the trip.

It's not easy to change your APEX departure date: It costs you 10% of your ticket price to cancel out; then you have to go through the 60-day waiting period all over again. If you want to change your return date, you'll have to pay the full price. You can get insurance to reimburse you if illness forces a change in your departure date.

Book APEX fares through any travel agent or through the airlines themselves. APEX one-way to New York is \$117.

If you're too late for APEX, don't forget special night coach rates and other discounts. Call airlines for details. Within California, PSA, Western, and Air California offer cheaper flights to LA than the national airlines. The cheapest way to LA is to ride the PSA mail plane for ten bucks at midnight, any weekday night.

Final words of advice: 1) Reserve as

early as you can, because bargains go fast. 2) If you buy travel insurance, make sure it covers charter flights. 3) Insure yourself against losing your plane seat through illness. 4) If you're taking children, check several possibilities and find the best discount. 5) On charter flight contracts, read the fine print before you sign. □ -S.H.

BARGAINS

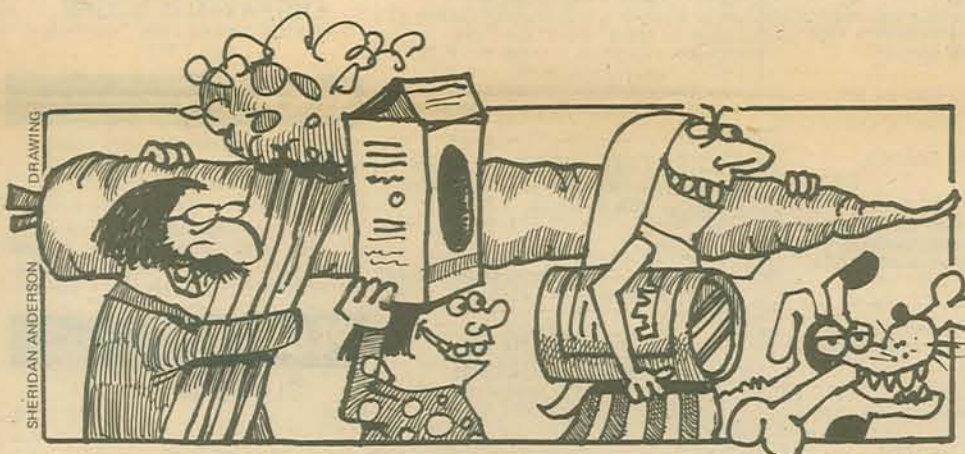
CHEAP SANDWICHES. Tucked away at the corner of 20th Street and Folsom in SF, Ratto's Grocery serves up fantastic sandwiches for what it would cost to make them at home. I'm addicted to the freshly-sliced natural Swiss cheese heaped on a sourdough roll topped with all the fixings, which sets me back a mere 40¢, but the other sandwiches are comparably priced. Open seven days from 8 am to 10:30 pm. . . **DO-IT-YOURSELF CLASSES.**

In San Francisco, Orpheus has classes starting May 11 on vegetable gardening and auto repair. Call 474-3775. . . In Oakland, Open Education Exchange offers courses in gardening and car repair starting in early May. Call 655-6791. . . For \$40 the University of California Botanical Gardens in Berkeley will provide a plot of land, seeds, tools and fertilizer plus Saturday gardening classes from May 10 through Sept. 27, 10 am to 1 pm, for details call 642-3343. . . Free intensive gardening classes every Saturday at 10 am offered by the Palo Alto Ecology Center, 2225 El Camino Real. Call 328-6752. . . **TRAINING, ANYONE?**

SF State, USF Evening College and Cogswell College have formed a joint Veterans Educational Task Force, call 469-2274, 433-1994 or 666-6355. . . Open house of the business department of SF City College on May 8 from 10 am to noon to discuss such courses and careers as accounting, banking, court reporting and insurance. Rm. 114, Visual Arts Building, Ocean and Phelan. Call 587-7272, ext. 175. . . Wide variety of vocational training courses at John O'Connell School of Technology this summer. Brochures and applications available at 2905 21st St., SF, 648-1326, starting May 12. . . **WRONG NUMBER.** Ball and Chain, the cut-rate macrame and plant store at 181 South Park, SF, wound up with the wrong phone number in the 4/5/75 issue. The right one: 957-1422. Sorry, folks.

BATTLES!

The California Public Utilities Commission continues its hearings into electric rate structures in the Commission Courtroom, State Building, 350 McAllister, SF May 6 through 9, starting at 10 am. One possible reform—charging heavy users more per KWH than small—the California Chamber of Commerce up in arms. The Chamber believes such a change would mean more inflation and fewer jobs. We say baloney. Come to the hearings to demand lower residential rates. . . Consumer Action-backed item-pricing bill sailed through the Senate Business and Professions Committee on a 6-0 vote. Next step is the Finance Committee for the bill that would require prices to be marked on all supermarket packaged items. Send letters of support to the Committee, State Capitol, Sacramento, California, 95814. . . **NO PLACE TO HIDE.** Excellent article in April 21 New Yorker by Thomas Whiteside on the abuse of power by credit reporting bureaus. One frightening fact: credit bureau investigators spend only 15 to 20 minutes at most on adverse reports which deny consumers credit or car and life insurance. We are seeking information on local abuses from credit bureau employees or people who have been denied credit or insurance. Contact Recession Notebook, 1070 Bryant, SF 94103. -K.M.



SUPERMARKET SUPERBARGAINS

Meat

Butterfish, fresh, lb. (CO-OP, East Bay & Marin)	69¢	May 4
Chicken, fresh stewing, lb. (Foodland)	25¢	May 6
Ham, smoked picnic, lb. (Safeway, Foodland)	69¢	May 6
Beef, chuck roast, lb. (Foodland, Lucky)	79¢	May 6
Chicken, fresh fryer, lb. (Lucky)	44¢	May 6

Produce

Bell peppers, lb. (CO-OP, East Bay & Marin)	39¢	May 4
Cucumbers, (El Rancho Super)	10¢	May 6
Onions, yellow, lb. (El Rancho Super)	15¢	May 6
Avocados, salad size (Cala)	7/99¢	May 4
Artichokes, large (Safeway)	8/\$1	May 6
Strawberries, 12 oz. (Bell)	3/\$1	May 6
Lettuce, butter (Bell)	3/49¢	May 6

Miscellaneous

Cheese, Monterey Jack, lb. (CO-OP, East Bay & Marin)	\$1.19	May 4
Dishwashing liquid, CO-OP, 32 oz., (CO-OP, East Bay & Marin)	69¢	May 4
Eggs, extra large, doz. (Foodland)	59¢	May 6
Honey, raw organic, 5 lb. (Pay 'n Save)	\$3.33	May 5
Mayonnaise, C.H.B., 32 oz. (Tower Market)	98¢	May 4
Flour, Ovenjoy, 5 lb. (Safeway)	75¢	May 6
Toilet paper, Marina, 4-pak (QFI)	59¢	May 6

Supermarket Superbargains will help you crack the food retailers' technique of offering "loss leaders"—staple items sold below cost to attract you into the store. If you're willing to forgo the convenience of one-stop shopping, you can really save money. Stores whose addresses are not listed are either in the phone book or part of a multiple store chain. Date is last day of sale. -K.M.